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NATIONAL

EQUIPMENT AND SUPPLIES FOR EVERY THEATRE NEED!

TO RELAX SEE A MOVIE

Better Theatres

... published the first Saturday of each month, with the regular monthly issues, and an annual edition, the Market & Operating Guide, which appears in March, issued as Section Two of Motion Picture Herald.

GEORGE SCHUTZ, Editor

Advertising Manager: RAY GALLO; Midwest Representative: URBEN FARLEY, 120 South LaSalle Street, Chicago.

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about People of the Theatre

AND OF BUSINESSES SERVING THEM

. . .

SAL ADORNO, SR., who has been in the theatre business in Connecticut for 40 years, has assumed managership of three theatres in Middletown, Conn., the Palace, Capitol and Middlesex. Mr. Adorno has owned the Palace, and recently purchased the Middlesex theatre property in partnership with SALVATORE SARACENO.

ANN LAMO has been named manager of the Webster theatre, Hartford, Conn., one of the Shulman circuit.

BOB SIGLER has sold his interest in the Royal theatre, Hattiesburg, Miss., and has purchased a half-interest in the Dome drive-in near that city.

JOHN DAMM has severed an 18-year association with the Seitz circuit, for which he was manager of the State theatre, in Cleveland, to operate a drive-in in Florida.

FRANK SLAVIK of Wheeling, W. Va., is new owner of the Palace theatre, Tiltonsville, W. Va.

A. G. Constant is building a theatre on the site of the American, East Liverpool, Ohio, which was destroyed by fire last year.

A \$90,000 theatre will be built at Lacombe, Alta., to replace the theatre now operating there.

JIM THORPE has been named manager of the new 500-seat Roxy theatre, Wilkie, Sask.

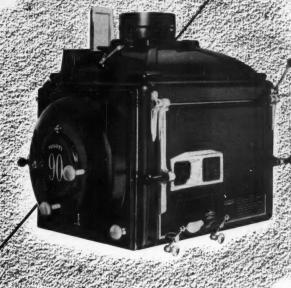
Among January openings were those of the new Legion theatre, Gulfport, Miss., and Ernest Delahaye's new theatre in Mariguoin, La.

RUFUS DAVIS, JR., of the Davis and Martin circuit, Florida, has announced the appointment of CARL "PETE" ALBRIGHT as manager of the Gem theatre, Paranna, Fla

George E. Landers, Hartford, Conn., division manager for E. M. Loew Theatres, has announced that the circuit's new \$150,090, 750-car drive-in at suburban Farmington, Conn., will be opened early

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THEATRE

CITY & STATE





this spring. The circuit already operates three drive-ins in the Hartford territory.

JERRY G. ALONZY has been named manager of the State theatre, Springdale, Conn.

JOHN WILLIAMS, who managed the General Pulaski drive-in, Baltimore, during the summer, has succeeded Frank Gentile as manager of the Met.

WADE LOUDERMILK has opened the new Rancho theatre in El Mirage, Ariz.

J. Robert Hoff, general manager of the Ballantyne Company, Omaha, Neb., manufacturers of projection and sound equipment, has accepted an invitation from administrator W. H. Harrison of the National Production Authority to serve on a 35mm Motion Picture Industry Advisory Committee being organized.

E. A. PATTON has obtained a Government permit to build a 260-car drive-in at Hope, Ark.

OTTO C. FELIX has been named manager of the Dreamland theatre, New Haven, Conn.

LARRY PASTORE has assumed general control of the Liberty theatre, Bridgeport, Conn., from his partner, JFSEPH CINK, IR., who has been recalled to the Navy.

HARVEY M. DAUBER has been named manager of the Rio theatre, Reading, Pa., by owner NAT SILVER.

Morris Wax has taken over operation tion of the Mayfair, Philadelphia, from Abe Altman.

Managerial changes recently announced for Warner theatres in the Philadelphia sector transferred Dominick Lucente from the Savoia to the Broadway, Sam Phillipe from the Broadway to the Waverly, Frank Castello from the Waverly to the Wynne, Edgar Wolffrom the Wynne to the Commodore, and "Tiny" Goldsmith from the Commodore to the Savoia. In other changes Arthur Marsdon has gone from the Hamilton, Lancaster, Pa., to succeed Howard T. Atkinson as manager of the Towne, Wilmington, Del., with Charles Frew as new manager of the Hamilton.

CHRIS POULTON'S new theatre in Anchorage, Alaska, has been opened. The theatre, equipped by National Theatre Supply of Seattle, has a capacity of 700.

Rothstein Theatres, Ltd., of Winnipeg, has opened the 480-seat Roxy theatre in Wilkie, Sask.



Frank H. Riffle, who was recently named chief sound engineer of Motiograph, Inc., Chicago, where he has assumed full charge of research, development and electrical engineering activities.

TOM RAYFIELD has been appointed manager, SONNY SHEPHERD managing director, and LARRY COTZIN assistant manager of Wometco's new Carib theatre, Miami, Florida

WILLIAM ZELL has resigned as manager of the Harlem theatre, Baltimore, to operate the Star theatre, Annapolis, Md., which he purchased from SAMUEL EISENSTEIN. HAROLD GROTT, from the Rialto, will manage the Harlem, and WILLIAM BOGGESS succeeds Mr. Grott at the Rialto.

AL TOHE has been named manager of the Colgate theatre, Baltimore, succeeding JAMES GLADFELTER.

CLARENCE L. McFARLING is the new manager of the Orpheum, Sioux City, Ia. He formerly managed the Orpheum, Denver, Colo.

JOHN O. HOPKINS has announced that his new 800-seat, \$160,000 John Hopkins theatre being built in Wilmington, Del., will be ready for operation in February or March. Mr. Hopkins also owns the National theatre, two doors away.

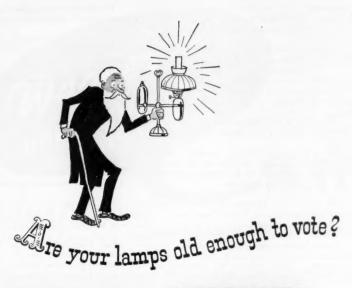
JOE RIEGER has been named manager of the Washington theatre, Washington, Pa.

JOHN BUTTHAM has purchased the Star theatre, Roanoke, Ala.

Louis Gaertner has announced the purchase by Ritz Theatre Enterprises of the Colgate theatre, Baltimore, which was formerly operated by the Milton Schwaber circuit.

LLOYD WILLIAMS, until recently manager of the Roxy and Hudson theatres in Rochester, N. Y., has taken over the Rivoli

MOTION PICTURE HERALD, FEBRUARY 3, 1951



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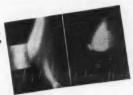
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- Perfect color balance
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IRVING FIELD has resigned as manager of the Mu-Mac theatre, Middlefield, Ohio.

DICK SMITH has been named manager of the Aladdin theatre, Denver, Colo., succeeding ROBERT LOTITO, who resigned.

JACK FLEMING has replaced Mr. Smith as manager of the Webber there. Both theatres are Fox Intermountain units.

Fire recently destroyed the Call theatre, Algona, Ia., with damage estimated at \$100,000.

GEORGE L. HUDAK has resigned as manager of E. M. Loew's theatre in Hartford, Conn., to become manager of the Newington theatre, Newington, Conn., succeeding JOSEPH VASCO.

The Commonwealth Theatre Corporation has opened a new drive-in at Batesville, Ark.

GEORGE SETTOS has sold the Ohio and Royal theatres, Tell City, Ind., to the Tell City Theatre Company.

R. LEWIS BARTON, Oklahoma City, owner of the Barton Amusement Company, has been elected president of the Oklahoma 'ity Board of Education.

The new Martin theatre in Eufuala, Ala., has been opened. It seats 1,159.

FRED FEDELI, president of Worcester County Drive-ins, Inc., has obtained a license from the Board of Selectmen of Shrewsbury, Mass., to build a second drivein at that town.

EDWARD HOWARD, formerly associated with the Rochester drive-in, Rochester, N. Y., is now manager of the Capitol theatre in that city.

W. G. GOODMAN has full control of the 400-seat Brock theatre in Whitby, Ont.

MILTON JACOBSON has sold his Art theatre, Grand Rapids, Mich., to ARTHUR KRAMER, formerly owner of an insurance business.

HOWARD W. SHARPLEY and AMBROSE LO PRESTO, circuit owners, have leased the Hudson theatre, Hudson, Mich., from A. C. SCHMIDT.

MARCUS NOTES, 86, Washington theatre owner and real estate man, died recently in Baltimore. Mr. Notes, who at one time owned five theatres, was operating two, the Strand and Roosevelt, at the time of his death. His son, ISAAC, has now assumed operation of them.

WILLIAM THEDFORD, vice-president of Evergreen Theatres, has appointed JACK HAMAKER city manager of the Evergreen theatres in Seattle. Mr. Hamaker was formerly manager of the Paramount in Seattle.

B. PATTERSON has resumed ownership of the Yankee theatre, Landisburg, Pa.

EUGENE PLANK, manager of the Reading drive-in, Reading, Pa., has been named manager of the Ritz theatre there, succeeding FRED WALTERS.

T. J. JACKSON has opened his new Falcon drive-in, Falcon Dam, Tex.

OLIN EVANS has opened his new Starlite drive-in at Florala, Ala.

Roy PFEIFFER has purchased the Istrouma theatre, Baton Rouge, La., from JOSEPH A. BARCELONA, owner of the local Regina, Avenue and Tivoli theatres.

JAMES SCHLATTER has been named manager of the Town theatre, Omaha, Neb., succeeding Homer Daniels, who has been transferred to the Ames theatre.

DENNIS L. SMITH, manager of the Venezulean branch of the Western Electric Company (Caribbean), subsidiary of the Westrex Corporation, has returned to Caracas following discussions with Westrex home office executives in New York.

on Modernization

C. W. WITHER has closed his East End theatre, Baton Rouge, La., for thorough remodeling.

New screens have been installed at M. L. Dickson's Colonial and Temple theatres, Mt. Pleasant, Ia.

John and Irwin Hitchcock have completed remodeling of their Avon theatre, Elgin, Neb.

The Associated Circuit has installed new screens, purchased from the Ohio Theatre Supply Company, in its Colony, Toledo and Newport theatres, Youngstown, Ohio.

Following expiration of its 20-year lease to Fox Intermountain, plans have been made to close the Wilma theatre, Missoula, Mont., for renovation. The Wapello theatre, Wapello, Ia., was closed recently for extensive remodeling.

C. C. LUND has remodeled his Glud theatre, Viborg, S. D., and renamed it the Lund.

JOE ENGEL has reopened his West Grove theatre, West Grove, Pa., following complete redecoration.

The Rio theatre, Reading, Pa., has reopened following renovation and installation of new fixtures.

ERNIE Rose, manager of the Colonial, Seattle, Wash., has announced the closing of the theatre for extensive remodeling.

The Interstate circuit reports that all of its theatres in the San Antonio, Tex., area have been repainted and redecorated.

New projection and sound equipment have been purchased from the Falls City Theatre Equipment Company, Louisville, by C. R. Cross, for his Star theatre, Jamestown, Tenn.

The Well theatre, Kingsland, Ga., has acquired a new "Everfrost" bar, installed by the Wil-Kin Theatre Supply Company.

The Empire theatre, Syracuse, N. Y., is being redecorated and is scheduled to reopen soon.

The Elkins theatre, formerly known as the Hippodrome, Elkins, W. Va., has been remodeled by MICHAEL MANOS,

The Capitol theatre, Clinton, Ia., has undergone extensive alterations and repairs.

New heating equipment was recently installed in the Pennington theatre, Baltimore, operated by HENRY SAUBER and HARRY KAHN.

A new marquee, lobby displays sign are being erected at the Century theatre, Buffalo, N. Y.

GEORGE WAKELY is remodeling the DeLu theatre, Gibsonburg, Ohio, which he recently acquired from D. B. Follett.

The Liberty theatre, Wenatchee, Wash., has reopened after renovation.

Redecoration of the Orpheum and Colisseum theatres, Seattle, Wash., has been completed.

The Warner Bros. circuit has reopened its Winter Garden theatre, Jamestown, N. Y., after having remodeled it at a reported cost of \$125,000.



Show selling is easy with Wagner displays. Nothing else brings in the dollars at so little cost. Focus attention on your theatre, put "sock" into your billing, put a Wagner display to work for you.







ONLY WAGNER WINDOW-TYPE FRAMES,

the strongest made, permit openings of ANY HEIGHT OR LENGTH IN ONE PANEL. (Important to drive-ins, large displays being necessary.)

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The widest range of sizes and colors—4", 6", 8", 10", and 17" in red, green, blue, amber and black. The only plastic letters that can be stacked in storage without danger of warping.

WAGNER STEEL PANEL ASSEMBLY

A high quality, low cost changeable copy display for drive-ins. Any length, in multiples of 5 feet. Any height, in multiples of 7 inches, starting at 20 inches. Quickly assembled and installed.

Letters mount directly on the face. No bars or obstructions to catch dirt.

Wagner porcelain enamel steel panel assembly carries a porcelain guarantee of ten years against cracking, crazing, chipping, or discoloration by reason of the elements.

Wagner baked enamel steel panel assembly costs only two-thirds the price of porcelain panels. Will last for years and can always be repainted.

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☐ Please send BIG FREE CATALOG on largest line in the world.	Wagner show-selling equipment, the
NAME	
THEATRE	





Claims—and Problems Of Drive-Ins In 1951



Things for the industry and drive-in operator to face up to in this year of emphasis on defense, as seen—

By WILFRED P. SMITH

Proprietor of the Garden Auto-Torium at Ledgewood, N. J. . . . and conductor of The Drive-in department in Better Theatres.

DRIVE-IN operation has come of age, and this difficult year of 1951 supplies a proper moment for that fact to be recognized—by drive-in operators themselves, and by the motion picture industry. The application of the experience that drive-in operators, of whom the writer is one, have acquired through the last few years especially, is now to-be reckoned with in motion picture exhibition.

Today, at last, there is a disposition in the industry to place substantial value on unity. Drive-in operation is a part of the unity picture. Between it and the rest of the business there must be a meeting of minds, mutual understanding. The bugaboos of intra-industry competition should be got rid of. The best way is for all elements to lay their cards on the table and stop hiding behind hedges, frightened at I-know-not-what.

Those of us who have been in motion picture exhibition for a long time, are familiar with practices which remained peculiar to the industry although pretty consistently opposed by some elements. There have been aspects of the business which caused one to hear it referred to now and then as a "rat race." It was not vastly different from earlier practices in profes-

sional pugilism, which called for the first round to end when one of the fighters was knocked out. The box-fight business does it differently today. It is, one might say, streamlined. I would not urge removal of robust competition in its best sense, but we should follow "modern" procedure in the conduct of our business. By now there is a body of experienced drive-in operators with the know-how and responsibility to do a good job in that sector.

In the past five years, the drive-in has advanced rapidly in number and character. In service, wholesomeness, courtesy and safety, it exceeds some of the other places of recreation. The intelligent drive-in operator saw the wisdom of building an allround family patronage, and by the persistence of the majority of owners in that policy, the drive-in field has dispelled the stigma of the "passion pit." Once upon a time, distributors found convincing reason in the "moral" atmosphere attributed to drive-ins, to refuse film service. They no longer can make use of such an excuse. Nor is this branch of exhibition characterized by the "cow pasture" type of installation, meriting only product so old or inferior that it is otherwise not marketable.

The extent to which drive-in situations

can command attractive product represents the effort of the outdoor branch to realize a level of operation comparable, in accordance with its peculiarities, to the indoor theatre. Every distributor now will service drive-ins. There still remain complaints—many have been made to the writer—that it is difficult, and often impossible, to get prices and runs justified by competitive location and standard of operation.

It is true that most conventional theatres operate 52 weeks a year, while drive-ins average 26 weeks. Also to be taken into consideration, however, is the fact that admission prices charged by drive-ins for adults are equal to, or above, those of regular theatres; and that the cost of building and equipping a drive-in of good standards is around \$225 per car—with this not including playgrounds, in-car heaters and such adjuncts.

Although drive-ins in much of the country are closed part of the year, the cost of maintenance continues and is a year-round factor in determining net return on the investment. In view of all of these costs, I am of the opinion that the drive-in operator who pays more for film than 25% of gross, whether calculated as percentage or applied as a flat rate, is treading on thin ice.

The drive-in season (for the average situation outside the deep South) may be split into three periods: from April 1 to June 15, the second one to September 15, and the third to later fall or early winter closing It is the June 15-September 15 period, when schools are closed, that means most in revenue, and it is then that the drive-in operator must work like a squirrel to build up a surplus of profit. That is too short a time for extra aggressiveness to be resented by regular theatres, or to be opposed by distributors.

I have come to the belief, after many years in the drive-in field following a similar period in conventional exhibition, that the enclosed first-run is entitled to maintain that position in film availability. This practice, irrespective of the right to bid, should be, I think, continued. But I also think that a picture should be made avail-

able to the nearest drive-in seven days after the first-run house shows it.

In most cases, the drive-in would be from one to ten miles away. It has been stated a movie-goer will drive up to ten miles to a conventional theatre to see a first-run picture; but he will drive up to 30 miles to attend a drive-in theatre! The suggested formula offers a solution to the exhibitor whose patrons will go ten miles to attend the showing of a first-run picture at an indoor house, while the drive-in owner may reasonably be satisfied to draw, as the remaining potential audience, those people who do not attend the conventional theatre for various reasons. That would still maintain the reputation of showing first-run pictures in keeping with a classification of a 'deluxe" drive-in installation.

ABIDING BY THE FACTS

I do not have access to the figures in dollars and cents, nor the number of law suits, in which exhibitors and distributors have engaged in pursuit of a solution of their booking problems. From my own experience, such difficulties can usually be ironed out by the very simple method of sitting down with your branch manager and laying the cards on the table. It is to be assumed that the branch manager of an exchange is unbiased and willing to review the facts. There should be no spirit of antagonism by either party, but rather a cordial and businesslike effort to improve income at the box-office, each receiving a just return based on the commercial possibilities of the picture.

The exhibitor should be the first to acknowledge and accept competition. He should not expect anyone to make his enterprise a success other than his own will to make it successful with the tools at hand. In other words, don't expect others to make you successful after you have accepted the challenge to do the job yourself.

The branch official should be in the position of arbitrator and seller of the product of the company he represents, and he must be respected as such. It is his duty in the motion picture business to get the proper film rental for the picture as released in his territory. There are numerous pictures made in Hollywood that are potent boxoffice successes in rural communities and "death notices" in a metropolitan situation and vice versa. Because there are around 20,000 indoor and outdoor theatres, it is only reasonable that pictures should be placed in either the percentage of the flat rental bracket accordingly as it enjoys boxoffice appeal. If after setting up the deal, a controversy arises between distributor and exhibitor concerning the "commercial merits" of the picture, it should be set up on a "play-then-pay" policy. Nothing can be fairer than this method of solving the problem.

BASIC RULES FOR A
DRIVE-IN SERVICE POLICY

 No person is employed in any capacity except those having the highest character rating, and only after three references have been contacted (as indicated on an application blank).

2. Impartial and courteous service at all

Neatness of general personal appearance, with emphasis on cleanliness of uniform, is essential.

4. Each attendant outdoors is responsible for flashlight and uniforms issued to him. If any item is lost, the attendant must re-

 All accidents are to be reported as quickly as possible to the officer in charge, or to the manager.

6. Each employe shall report to the head officer upon his arrival and departure.

7. Cordial respect shall be shown to menager, head officer and other employes. To address a fellow employe while on duty, the saluttion is "Officer" or "Mister."

8. When dealing with undesirable patrons, use respect with firmness. Make no accusations at any time. Report any difficulty to the head officer or manager.

 Cars of all employes are to be parked in a designated area, not on ramps or otherwise inside the theatre.

 All cars and trucks (whether for deliveries or not) are to use the entrance drive. There are no exceptions, except in emergencies.

No employe is allowed to accept tips.
 Use of profane or indecent language will result in immediate dismissal.

13. Employes are not permitted to smoke or chew gum while on duty. Relief periods are arranged for those desiring to do so.

14. If an employe is not assigned to the refreshment counter, he is not to enter behind counter, or go into stock room at any

15. No employe is permitted to make purchases at the refreshment counter, ex-

cept when on relief periods.

16. No employe is to enter the projection room, except to inform operators, as instructed, about the sound and projection of the performance.

17. Employes shall take any lost children to the manager's office.

18. Employes are required to attend special staff meetings for the purpose of discussing improved service, future programs and physical improvements of the theatre.

19. A monthly bonus is given to the employe offering the best suggestion for improvement of service, programs and physical conditions of the theatre.

During all my years with circuit and independent operations, I have not been able consistently to carry on this procedure of buying and booking. That fact represents an unfortunate situation, for the reason that in nine cases out of ten, when a "play-then-pay" arrangement was made as an experiment, the outcome was satisfactory to both parties. If only for a short period of three summer months, it could very possibly eliminate a lot of arguments between distributors and exhibitors

in attempts to arrive at "true" values for a single- or double-feature combination from the same company.

A showman may well appreciate the enthusiasm of a branch manager and his salesmen who want to make a "big showing" for the company that pays their salaries, especially after they come out of a screening room, or after a notice comes down from the top offices to make every effort to hit a certain quota on a particular subject. This puts the pressure on, and the branch manager must advise his staff of salesmen along the same lines. At the same time, the fact that product is so much superior to what it was a short while back should revive the enthusiasm of showmen themselves, giving them new faith in their ability to offer the public superior entertainment at low cost.

Q Selling "Big Screen"

In the August issue, in my regular department of BETTER THEATRES, I directed attention to the selling value of seeing motion pictures on a "giant" screen. It is to be noted that some of the distributors are now incorporating such copy in the display mats available on pictures for theatre advertising in newspapers. I believe it will take only a short time for the public, as it has contact with television, to realize the truth of such promotion of the theatre as the only place motion pictures can be presented effectively.

At the Garden Auto-Torium in Ledgewood, N. J., we have been using the following copy on the screen immediately preceding the coming-attraction trailers:

Only the Motion Picture Theatre with its GIANT Screen can bring you this Great Entertainment at Nominal Prices.

So long as Production, Distribution and Exhibition recognize that this is a "participation" business, there is but one direction to go, and that is forward!

Q Picture Selection

There probably is no person better qualified to arrange his programming for a particular theatre than the manager of it himself. This statement may bring about some controversy with both exchange and circuit bookers. However, my experience has taught me to pay plenty of attention to the theatre manager when it comes to setting up the type and number of short subjects to support a single feature, or a combination of double features. If given full responsibility for this all important detail, he usually can produce better grosses.

It should be the duty of all bookers to advise each theatre manager what pictures (Continued on page 27)



PARTHROUGHTO VISITS

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MOTIOGRAPH

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Picturing-

THE SUNSET DRIVE-IN, GEARHART, ORE., where refreshment stand patrons can attend the "mysteries" of projection. . THE TWIN DRIVE-IN, LOUISVILLE, KY., offering a variety of recreations next to a year-round civic amusement center.

The Sunset

VARIATIONS from conventional necessities may contribute to the success of a drive-in, especially in small communities. At any rate, they have been tried and found effective at the Sunset theatre, Gearhart, Ore. Constructed and equipped at a cost of around \$90,000, the Sunset serves a resident trade area of about 35,000. It began operation last summer, and it hasn't closed yet.

With an all-time record of 126 inches of precipitation (established at a checking station only three miles away), this drive-in has found it possible to continue week-end operation into 1951, with no sign of a shut-down contemplated as we go to press. Other theatres in the Pacific Northwest have been reported closed for the winter season.

The Sunset is owned and operated by the Coast Theatres, Inc., which is owned by Robert A. Henningsen, president; Cecil Wright, secretary and treasurer; and Harold Wright, vice-president and manager. Actual construction, after an inspection of many drive-ins on the Coast, was under the supervision of William Sinclair.



Aerial view of the Sunset drive-in, showing Pacific ocean in the background.

One of the novel features of the Sunset is a plate glass partition between the snack har and the projection room, which permits patrons to see the equipment in operation. This feature was conceived jointly by the partners from their own interest in such

activities, and in the belief that the general public would also be interested in seeing what makes a theatre tick. This glass wall, together with a full-width glass front, permits watching either the performance, or the processes producing it, from the snack



The projection "show" feature of the Sunset drive-in which the management has found an "added attraction" to patrons of the refreshment stand. At left is a view of the refreshment service bar, and below is view of the projection room that refreshment stand patrons get. The projectionist shown giving a "performance" is L. A. Pierre.

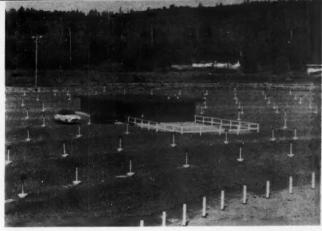


bar while being served. Both these features contribute to business, the management avers. This feature received further promotion through a series of talks on general projection problems and other features of the theatre, prepared and presented by the projectionist, Loran Pierre.

The theatre is backed by the Pacific Ocean and surrounded by many recreation facilities. Seaside, with a normal population of about 3,500, enjoys a vacation population of some 30,000. Gearhart also enjoys a large summer increase in population from its normal of about 1,000. The entire beach front for some 30 miles provides recreation attractions, and the Columbia River, which fronts Astoria, attracts many, particularly during the annual Salmon Derby, which is held during the August closing of commercial fishing and is participated in by sportsmen from all over the nation during its week of activities.

An attractive border is used on all Sunset advertising, and a monthly calendar points out the advantages of enjoying movies at a drive-in. Various attendance-promoting stunts have been staged by the management. In one a boat and an outboard motor are given away. Another stunt which attracted many patrons during the Christmas season was staged jointly by the management and Don Church, who presides over the snack bar. A Santa Claus, available at the theatre every night, gave token presents to all the children and posed for photographs with them. Mr. Church, who is also a commercial photographer, officiated with the camera.

The concession room is spacious and beautifully finished with etched plywood painted a gold color. The back bar is of



The refreshment-projection building of the Sunset, and (below) looking into the projection room through the "port" window ecross front.

gum wood. The bar is faced in an embossed leather effect and topped with Formica. The equipment includes two Tol-Pak drink mixers, two hot dog warmers of special design, a Hollywood Servemaster pop corn warmer, double coffee urn with coffee servers at strategic locations, a cigarette machine, and an attractive candy display on the back bar. A suitable storage room is provided behind the back bar.

All under one roof, but separated from the concession room by a breezeway, the rest rooms make up the back portion of the building. They are separated from each other by another breezeway which permits direct entrance to the concession room from the rear of the field. The operations build-

(Continued on page 51)



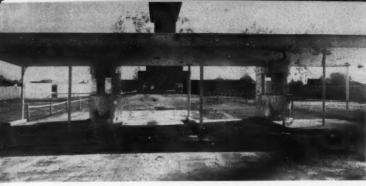
The Twin

THE TWIN drive-in at Louisville, Ky., opened last summer, is the ninth and the largest drive-in in the area. It is located adjacent to fair grounds now under construction, which will include a stadium and field house for year-round operation. With this integration in a center of amusement, the management of the Twin plans additional recreational facilities, including a complete "Kiddieland," a swimming pool, tennis courts and a miniature golf course. And others are contemplated as patronage warrants.

The Twin drive-in was designed by Louis A. Arru, president of the owning and operating company, and was constructed at a reported cost of \$320,000, including equipment. It has a 27-acre lot, an 1,800-car ramp capacity, and 600 stadium seats. The theatre is laid out on the double ramp



Aerial view of the two ramp systems comprising the Twin drive-in at Louisville. Entering traffic passes through tunnels of the central double-faced screen tower.



Entrance drive at the Twin at toll booths, with screen tower tunnels beyond.



The specious, decoratively finished refreshment room of the Twin drive-in.



The two seat sections of the Twin drive-in, one in front of the refreshment building (above), the other in front of the screen tower, Identical installations are in each half.



system. A different program is presented at each of the 900-car theatres, so patrons have a choice of features.

 Playgrounds are placed on both sides of the screen tower, each equipped with large and small teeter-totters, swings, slides, horizontal bars and gymnasium rings.

The screen tower is tunneled to permit cars to pass under it to ramp positions.

Built into the tower is large warehouse space where supplies are stored.

The projection building is separate from the refreshment-toilet building. A plate glass window spans the front wall to give the projectionist a full view of the screen from any location in the room.

All buildings are faced with brick veneer. Interior walls and ceilings of the concession



Directors of Twin drive-in operations: Louis A. Arru (above), president of Twin Drive-In Theatres, Inc., shown holding an aerial view of the complete project; and Anthony M. Kern, secretary of the company, shown in his office at the theatre, operations of which are in his immediate charge.



buildings are finished in rough plaster and the floor is terrazzo. Counter tops are of Formica. All cooking equipment is of stainless steel. Across the front is a plate glass window giving full view of the screen.

In addition to staples such as popcorn, candy, ice cream and soft drinks, the Twin refreshment stands sell hamburgers, frankfurters, Pronto Pups, French fried potatoes, cigarettes and hot coffee. Cooking and vending equipment includes a 3-unit Carbonaire drink dispenser, a Green Spot orange drink dispenser, a refrigerator, French-Fry and Pronto-Pup equipment, a Star Jumbo popcorn unit, complete griddle facilities and warmer equipment. The buildings are located about two-thirds of the way back from the screen tower.

Restrooms at the Twin, located in the freshment buildings, have terrazzo floors, steel partitions, upper walls and ceilings of rough plaster, and lower walls of tile.

Projection equipment includes Motiograph Model AA projectors with Kollmorgen f/1.9 lenses; Motiograph soundheads, amplifiers and in-car speakers; Strong "Mighty 90" lamps in one of the installations, and Forest Electronic lamps in the other; GoldE rewinders, and Neumade film cabinets. Arc current is supplied by a Motiograph "Hi-Power" generator. Each picture is 58 feet wide.

All speaker stations of the Twin are equipped with National in-car heaters, and during the cold months, the drive-in is op-

(Continued on page 51)



Tougher than Tough Hombres!

Kids may be rough on theater seats... but here's where they meet their match! Lumite fabric is tough ... a wonder for hard wear. So if you're looking for beauty that endures...look into Lumite!

LUMITE

woven SARAN fabric

- ★ Tough! Scuff-resistant. Can't rot or mildew and it's non-inflammable.
- Less Mointenance! Lumite fabric is unaffected by all ordinary stains. Clean it with a cloth or brush dampened with soapy water or cleaning fluid.
- Comfertable! The weave "breathes" —lets air circulate freely. Assures your patrons the ultimate in seating comfort.
- ★ Steys Trim! Is easy to fold, shape and cut. Keeps its glove-snug fit—won't sag, stretch, wrinkle or "cup" when properly fitted and installed.

*Registered Trade-mark



Available through leading theatre supply dealers. For name of nearest dealer and FREE fabric sample, write Dept MP-1-1, LUMITE DIVISION, CHICOPEE MFG. CORP. OF GEORGIA, 40 Worth Street, New York 13, New York.

LUMITE DIVISION

Chicopee Manufacturing Corp. of Ga. 40 Worth Street, New York 13, N. Y.



Palace Theatre, Youngstown, Ohio Re-seated with Heywood-Wakefield Comfort Heywood-Wakefield TC 700 Encore Chairs were selected for re-seating the spacious orchestra of the Palace Theatre. The chairs have sponge rubber toppers in the seats, and are upholstered and finished in colors to harmonize with the theatre decor.



"Careful Investigation Convinced Me"

"Because re-seating the Palace was a sizable undertaking," says E. C. Prinsen, co-owner, "we made our decision with great care. First-hand inspection of the Heywood-Wakefield factory and construction methods convinced us that they were well qualified to meet our special installation problems without loss of playing time. Their performance proved we were justified—and our patrons' comments show we made the right choice on the score of comfort."

HERE IS additional evidence from the experience of seasoned theatre-owners that Heywood-Wakefield seating is a profitable choice for added comfort. Equally important is the kind of know-how and cooperation you can expect from Heywood-Wakefield representatives such as the Hughes Ogilvie Co. of Pittsburgh, who made this Palace installation.



Theatre Seating Division
MENOMINEE, MICHIGAN
Sales Offices in Baltimore. Boston, Chicago. New York

Successor to a Theatre of 1819

Picturing and describing the new Savannah theatre in Savannah, Ga., built on the site of a playhouse called America's oldest.

Architects: R. E. COLLINS AND C. E. HELFRICH, Miami, Fla.



The new Savannah has a street-side refreshment service window, and a free-standing box-office.

PLATFORM DITORIUM MAIN FLOOR PLAN MEZZANINE PLAN

UNTIL THE building was virtually destroyed by fire a year or so ago, Savannah, Ga., boasted the oldest theatre in the United States. Erected in 1819, it became a famous Southern center of the dramatic stage under the direction of the Weiss family. Ultimately, of course, the motion picture claimed both the theatre and family's interests; and last fall Mr. and Mrs. Fred G. Weiss opened on its site a playhouse designed for the screen, with the traditions that distinguish it from the several other Weiss operations in Savannah, commemorated in a mural of the original on the foyer wall.

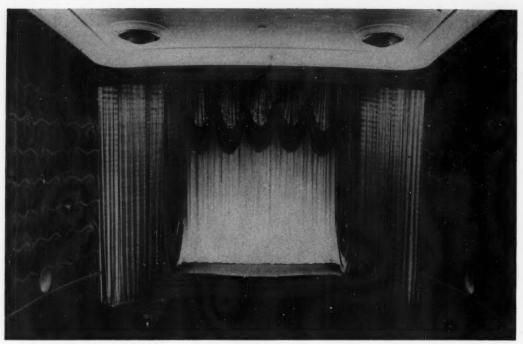
Occupying a full square block, and seat-

ing 1,000 on two floors, the Savannah is of steel, stone and stucco construction with a roof slab of standard, poured-in-place gypsum. The roof is carried on long span steel joists spaced 8 feet apart on centers.

The theatre's exterior walls are unusually thick, due to the fact that the original building was of brick wall bearing construction. The original floor levels were considerably higher than those of the reconstructed theatre. The ground floor, as reconstructed, is below the level of the stone foundation wall, and for this reason the finished wall had to be furred out beyond the face of the brick wall, which was itself more than 3 feet thick in places.

The upper section of the theatre front, above the marquee, is of pale green stucco. A left section of the theatre front, from sidewalk to roof, is of orchard stone with colors ranging from light buff to dark brown. A vertical name sign with letters of porcelain enamel outlined in neon extends from the facade, at the corner, over a marquee of shallow projection faced by Adler attraction advertising equipment. The marquee sofit is of porcelain enamel, with both neon tubing and flush downlights.

To the right of the stone pylon wall is a street-side service counter of the Savannah's refreshment nook. Street service was provided because of the close proximity of



Walls of the auditorium are finished in sprayed-on acoustical fiber, which is spray-painted in a scroll pattern.



Section of women's cosmetic room.

closers, which lead into a spacious lobbyfoyer. Walls have a yellow and brick-red Kalistron wainscot with plaster above painted pale dove-blue. Beyond terrazzo at the entrance, the floor is carpeted in a Bigelow-Sanford Wilton having a large-scale grey floral pattern on a red ground. Carpeting throughout is laid over foam rubber

The plaster ceiling of the lobby-foyer is coffered, with a moulded rim painted doveblue and forming a cove containing neon tubing. The approach to the stairway to the mezzanine and balcony (see plan drawings) is lighted by another coffer with a neon cove.

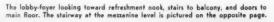
The refreshment nook, while prominently located adjacent to the entrance doors, is conveniently out of the traffic lanes to both main floor and stairway. Finished like the rest of the room, it is set off by a scallop-edged ceiling panel mounting downlights above a counter with a Formica top and red Kalistron facing except for a built-in display case. Three pairs of doors leading to the main floor of the auditorium are finished in tufted red Kalistron.

Women's rooms are off the lobby-foyer,

the theatre to a high school. The counter has a Formica top, and at the sidewalk is a plate glass window in aluminum frames, above a domestic glass mosaic base in three shades of green flecked with gold. The window is surmounted by a corrugated glass panel.

A circular box office employs the same materials and colors as the refreshment service area, having glass mosaic facing, a corrugated glass capital, and a curved glass center flanked by metal posts supporting the capital.

Set in a hexagonal pattern are six Herculite glass doors with floor hinges and







At landing of staircase on mezzanine, leading here to lounge and men's room. Stairs continue up to balcony crossover.

while the men's room is reached through an open lounge area on the mezzanine level (see floor plans). The women's cosmetic room, oval in shape, has walls papered, above a plaster dado, in a yellow and green bamboo pattern, except for the cosmetic shelf area, where mirrors reach from shelf to ceiling. The shelf is of buff marble supported by tubular chrome legs which curve into the dado. Illumination is by pink neon in a ceiling coffer of ornamental shape, and

by ceiling downlights over the shelf. Cosmetic chairs, and a built-in seat, are upholstered in red Kalistron.

With 700 of the 1,000 Kroehler pushback seats on the main floor, the auditorium of the Savannah has a three-bank, two-aisle plan between walls that converge steadily to terminate in drapery of the screen opening. The latter is bordered at the sides by folds of hammered satin in an aqua shade, and a contour curtain of rose panne plush closes the opening. Screen curtain illumination is provided by spotlight lamps recessed above the countour curtain, and by footlights.

Auditorium walls have a cement-plaster wainscot 6½ feet high, with a run plaster capital, above which they are finished in acoustical fiber sprayed over a brown coat of plaster laid on metal lath. The acoustical fiber coat carries an overall scroll design spray-painted in the aqua shade of the border drapes.

At intervals, centered in scrolls immediately above the wainscot, are light sources for intermission illumination. These consist in cast plaster "saucers" painted offwhite, beneath the rim of which are concealed pink-coated filament lamps of low wattage.

The auditorium ceiling, which is of hard plaster painted off-white, is continuously

rimmed by a cove containing pink and white neon. The soffit of the cove structure is painted aqua.

The Savannah is air-conditioned with cooling by a 60-ton York compressor and distribution by Anemostat aspirating diffusers. In the auditorium the Anemostats are suspended slightly below run plaster plaques a little larger in diameter, which have a decorative effect, but function as means of preventing discoloration of the ceiling around the outlets by dust drawn up in air currents.

Cooling and heating equipment—heating is by steam from an oil-fired boiler—is located on two levels at the right of the screen platform.

The Savannah presents a picture 25 feet wide on a "Cycloramic" screen, lighted by Peerless lamps with a 7_x8mm trim operated at 70 amperes. Projectors and the sound system are Simplex "X-L," with the projectors mounting Kollmorgen lenses.

Other equipment not previously noted includes General Register ticket issuing machine, GoldE rewinder, and curtain controls and drapes by Knoxville Scenic Studios.

The Savannah theatre was built, and is operated, under the direction of Spencer Steinhurst, general manager of Weiss Theatres.



On the House

THINGS SAID AND DONE AND THINGS TO COME MORE OR LESS CONCERNING THE SHOWPLACE

Locating the Theatre in the Industry's Counter-Offensive

SUPPOSE THAT when sound came along—with network radio a concurrent development—the state of the world politically had been what it is at this moment! Such reflection sharpens our focus on the industry's problem today, when with television predominant among new competitive factors, the industry is urgently advised to modernize a large accumulation of outmoded theatres, and to take prompt advantage of all possible technical advancements, while international politics impose severe restrictions upon normal enterprise.

The challenge, and the possibility of meeting it, not only now, but in future, are too compelling, however, to be shelved, at any rate in our planning. At least pressure must be maintained in the direction of a rejuvenated exhibition plant and a yet more competent medium of theatrical entertainment.

Last month we reported some points of this pressure recently recommended by L. W. Davee of Century Projector. Now available, by virtue of its publication in the society's Journal, are the observations of related theme that were made in a paper by Ben Schlanger, New York theatre architect and consultant, and William A. Hoffberg, engineer associated with him, before the fall meeting of the Society of Motion Picture and Television Engineers.

The title, "Effects of Television on the Motion Picture Theatre," seems to have been suggested as much by hope as by content. For the past year or so Mr. Schlanger's articles in Better Theatres have been urging specific counter-attacks upon home television; the effect of TV, he hopes, will be to stir up such action.

"We are now going out of a period in motion picture history in which great leeway existed in both production and exhibition," the SMPTE paper observes. "The margin for error, incompetence and acceptability of questionable quality of production and exhibition is narrowing down with the advent of television."

JOB AT THE THEATRE

The authors of the paper recognize the responsibility of Hollywood in closing up this margin; but they believe there is much to be done in the theatre. They submit nine objectives, as follows:

"1. All theatre seat locations must be desirable. Unobstructed vision of the screen is mandatory. Ample row spacing and two arm rests for each seat will be necessary.

"2. The scale of the theatre screen image should increase so that the difference in scale as compared with the home television screen is accentuated and dramatized.

"3. Since 1938, we have advocated the elimination of black masking around the motion picture screen and we now have many successful installations of this type in theatres. The majority of television receiver sets have very light colored maskings. A luminous field around the theatre screen, preferably synchronized with the screen lighting intensities, would reduce eyestrain and enhance cinematographical effects.

"4. Some of the fluidity and inventiveness achieved in television production is worth nothing. With the larger screen and luminous screen surround, the peripheral areas of the human field of view can be exploited for greater dramatic effect.

"5. The effectiveness of distant panoramic views and medium shots on the television receiver is necessarily limited in scale. In contrast, the larger theatre screen and

(Continued on page 26)

ENCLOSED GALLERY SEATING 162 FOR DRIVE-IN PATRONS



Out of their cars to get refreshments at the concession stand, or just because they want a change of immediate environment, patrons of the El Rancho drive-in can sit in this enclosed gallery and witness the performance through plate glass windows. And they can sit in regular theatre auditorium chairs, for the gallery, with floor of stadium style, is seated with 163 Heywood-Watefield "Airflo" chairs, which are upholstered in Lumite woven plastic fabrics, which can be readily cleaned with soap and water, and which provides a prominent pattern to brighten the plain interior. The chair backs are covered in stripes of rest, grey and green, while the seat fabric is solid elm green. The installation was made by the B. F. Shearer Company of San Francisco.

To remain Static is to die..

R. J. O'DONNELL,

Vice-President and General Manager, Interstate Theatres, operating over 145 theatres in Texas and New Mexico.



There is an old saying that to remain static is to die. I can't think of anything to which this applies more powerfully than the motion picture theatre.

It is a rare individual who is consciously aware of the background music in a fine motion picture. And yet if you took the music away, that picture would lose a vital charm and the average patron would feel, perhaps without knowing why, that something was missing.

So it is with a theatre. The average patron may not consciously be aware of the beauty of the murals—or the ceiling—or the soft lighting—or the drapes—but subconsciously we all realize beauty and are drawn to it. I think that few showmen are so well aware of this as our own Karl Hoblitzelle, who through all the years has insisted that, while our theatres must be safe, comfortable and sound-and-

picture-perfect, at the same time has insisted upon basic beauty and charm. A theatre may be most operative in all respects, but if it is permitted to become dingy and dowdy, it will inevitably lose its patrons.

We are at this time, and have been since the last war, generally refurbishing and redecorating many of our theatres. Expensive, yes—but in our judgment absolutely necessary in order that these wonderful theatres may retain their intrinsic value and architectural integrity, thus maintaining their paramount attractiveness to the members of the various communities they serve.

Rjowwell

(Continued from page 24)

the increased use and improvement of wideangle camera lenses, are great advantages.

"6. Development of higher capacity projection equipment, coated lenses, and the reduction of film grain as well as the demands of drive-in projection, have made larger screen projection feasible.

"7. Further enhancement of cinematography is produced by the increased subtended angle of the larger screen to the

average viewer.

"8. Items 2 and 3 of the above recommendations can now help to bring threedimensional motion pictures into use. With seating depth limited to approximately four times the picture width instead of the greater viewing depths now used, objectionable perspective distortions experienced in stereoscopic viewing will be reduced. The elimination of dark picture surrounds is highly consistent with the realistic effect of stereoscopic viewing.

"9. Stereophonic sound in theatres giving positional sound effects in space can hardly be conceivable in home television sound.

"The above suggestions for improvement must, of course, be adaptable to existing theatres. In a survey of about 600 U.S. theatres, which was conducted by this Society in 1938, an average screen width of 18 ft. 6 in. and an average ratio of maximum viewing distance to picture width of 5.2 was found. An increase of average screen width to 24 feet would reduce the ratio of maximum viewing distance to picture width from 5.2 to 4.0 and would increase the screen area by about 67%. This change would be structurally feasible in the majority of existing theatres. It is true that in many of the existing theatres,

the use of several of the front rows would be eliminated, but the seat loss would be nominal."

New theatres, however, are needed, the authors assert, pointing out that theatre construction in the United States has not kept pace with the increase in population. [They are quite right. In 1920 there was one motion picture theatre for every 6,000 persons; then with the feature picture and general elevation of the art setting off a boom of construction, the ratio narrowed to 5,600 persons per theatre. But by 1940 the number of persons per theatre had become 8,800, and today it is 9,000.-ED.] And since the earlier years of construction, some new factors have developed, said Messrs. Schlanger and Hoffberg, to affect both location and seating capacity.

COMMUNITY PLAN FACTORS

"Since 1945," the paper continues, "new residential building has tended to be in the form of large-scale, integrated communities very often decentralized. Shopping and night-life centers are then located either within the new communities or on the periphery adjacent to highways. The necessities for parking areas then become a major consideration in theatre location. With high land values, it is difficult for new theatres in existing urban night-life centers to provide adequate parking facilities. There has, therefore, been a tendency to locate new theatres within the confines of the new communities, or in the shopping centers.

"When new theatres are located within the confines of new communities, they have the ease of accessibility of the neighborhood theatre. The architectural planning of

residential projects very often indicates the use of several smaller theatres, with capacities in the order of 400 to 600 seats, rather than a single large theatre. The smaller theatres have fewer building code restrictions and are more economical in per-seat cost of construction. Their scale suggests simplicity of exterior treatment and amenities. They do have the virtue of intimacy within the interior of the theatre and can achieve to the greatest degree the previous suggestions as to screen size and treatment. All of the seats can approximate the 'ringside' seat. Availability of screen product and allocation of runs to groups of smaller theatres is an industry policy question of great importance.

"The location of theatres within new large-scale shopping centers has different aspects. Adequate parking facilities are available, the theatre plays an important part in building up night activity, and there generally is considerable transient automobile traffic. This indicates a larger capacity theatre. To achieve intimacy in the larger theatre is an architectural challenge. Reduction of the interior volume of the auditorium to a minimum helps to create acoustical intimacy. Screen size is, of course, increased in the larger theatre and with it, the scale of the screen surround treatment is increased. This enhances the visual intimacy, which is the prime consideration. Then, the shaping of walls and ceiling, the avoidance of decoration which gives scale 'measuring rods,' and the integration of interior lighting must attempt to approach intimacy of space.

"New and existing theatres which offer to the public the seating, air conditioning, projection and sound transmission comforts, which are now available, and which add to these the increased screen image, the luminous screen field, the increased flexibility and scope of motion picture cinematography, the feelings of intimacy within the auditorium, and stereoscopy of sound and vision, should survive within the forests of home television antennae which have become a feature of the skyline."

DRIVE-IN SCREEN PAINT can't be an ordinary flat white, and drive-in operators who attempt to use it for their screen surfaces will soon find that it does not provide reflection with proper diffusion, and later on that it does not stand up under outdoor conditions. This is pointed out in a communication from Ken Caldwell of the National Theatre Screen Refinishing Company of Buffalo, N. Y. "Great strides have been made in getting more light to the screen," he comments, "the more reason, therefore, that the screen paint be a special one made for this particular purpose. Using a flat paint doctored with varnish or similar substance in the substance



SUPER-DISPLAY

Attraction advertising panels

have come to form practically the entire face of marquees, giving that space not only substantial utility, but a modern appearance. This practice has now resulted in the grand dimensions of the marquee fascia pictured at left. This structure is part of the remodeling of the United Artists theatre in Detroit, which the Skouras circuit there recently took over from United Detroit Theatres. With Wagner attraction panels approximately 13 feet high extending around the V-shaped marquee, space for eleven lines of 10-inch letters are provided. The management interchanges 17-inch with the 10-inch letters, both in plastic.

Operating the Drive-In in 1951

(Continued from page 14)

are available, and their allocation, whether percentage or flat rental. This will be the managers' guide in pairing them off if the theatre has a double feature policy. Also, the titles and running time of shorts should be given. This should be done as far in advance as possible so to allow the manager to get behind his program. The fact that he alone arranged his program gives him an incentive to roll up his sleeves and show results.

Too many managers today—and this goes for regular as well as drive-in theatres—sit back and criticize their bookings handled by someone many miles away from his particular theatre, with little or no knowledge of the entertainment likes and dislikes of the individual community. On the other hand, the local manager who knows his people at first-hand, is the best qualified judge of the pictures they like, in addition to when they should be played.

As a follow up, the manager should send a note of explanation to his district manager and the booker to afford them a full understanding of what is in his mind for dating specific pictures on certain dates. It has been my policy to proceed in this manner and the results are most successful.

Lack of showmanship that may have been prevalent during the past five years, can be traced, I think, directly to the taking away of exciting and interesting responsibilities that were at one time those of the manager. In many situations there appears to be an air of indifference by the manager towards his operation. Numerous managers lack the desire to "go out and get them in." This in turn is showing up in the development of future managers, who cannot be expected to have any more enthusiasm than their predecessors. The theatre itself should be a "college" for all its employes, who should be actively engaged in all its phases, and graduate to positions of responsibility in the exhibition field. This task can be accomplished if "schooling" is rejuvenated.

C Staff Conduct

With each passing season, the demand for improved service at the drive-in theatre increases. After a patron has made one visit to your theatre, it is no longer a novelty. He will be very observant of the conduct of your service staff and will make up his mind then and there whether or not he wants to return. Instruction of the staff is therefore important. Rules of staff supervision that I have found basic to a good service policy are submitted with this article, for the help they may give others





YOUR QUESTIONS ARE INVITED. If you have a problem of design or maintenance, the editors of BETTER THEATRES will be gled to offer suggestions. Please be as specific as possible to that questions may be answered most helpfully. Address your letters to BETTER THEATRES SERVICE DEPARTMENT. Rocksfeller Center. New York.





in attaining and maintaining good public relations.

Employe morale is one of the drive-in's most valuable assets. If this department is neglected by the manager or owner, and business drops off, it would be well to check the conduct and co-operative feeling that exists among members of the staff. Your employe is your ambassador of goodwill and should be respected and encouraged as such a person.

A disgruntled employe is your worst liability. If he cannot learn to work happily and co-operatively with his fellow employes and employer, he should be dismissed immediately. On the other hand, the employe who shows a sincere desire, and really makes an effort, to be helpful in the interests of the business, should be encouraged to continue this by a show of practical appreciation. I have found an occasional day off with pay, or a useful gift, or a Christmas bonus to pay dividends. Such recognition by the owner or the manager will show beneficial results in the overall, long-run operation.

Keep in close touch with your employe and be familiar with his habits; know his family at least well enough to know him better-and be aware of his friends. You and your theatre can make friends through his friends. An association of sincere good-will between employer, manager and staff member creates an unbeatable com-

bination

Q Operating Budget

Operating and maintenance cost of a drive-in will break down a bit differently, of course from situation to situation. I offer some figures, however, from my experience which may be of help as a guide. And I point out that while setting up the budget, don't fail to include fixed charges you have to meet during the period when your drive-in is closed.

There may be several times during the year when you are tempted to deviate from your expense schedule. This is not healthy. However, you should leave some room for special treatment of certain attractions. Here are the percentages I en-

deavor to follow:

Payroll, 20%; Rent, 5%; Film Rental, 25%; Administration, 8%; Light and Power, 3%; Advertising, 8%; Improvements and Depreciation, 10%; Taxes and Insurance, 6%; Attorney and Accountant, 2%; Telephone, 1% Miscellaneous, 5%; Other Charges, 7%.

After closing your books for one year, give careful study to both sides of the ledger. You may come across expenditures that were too small in many cases, and excessive in others. To set up your budget properly, the allocations must be in their most advantageous category. To secure efficient operation, diligently stick to your own budget.

Q Refreshments

During the past year I have talked with. and visited, many owners and managers of refreshment counters. Primarily it was for the purpose of gathering data to be passed along to you via BETTER THEATRES. At the Garden Auto-Torium in Ledgewood, N. J., I had always been of the opinion that permitting the patron to come to the counter as he or she wished was the most practical way. This method, of course, has its disadvantages. They jam against the counter and make serving much more dif-

Upon observing the "cafeteria" method in other theatres, I found the reaction of the patron to be that he resented being "herded" or "coralled." To prove this reaction, I installed the cafeteria method at the Garden Auto-Torium. The policy lasted exactly two weeks. Sales dropped off 20%, and naturally I had to take the chains down. John Q. Public still enjoys rubbing elbows with his fellows.

Upon going back to the "come and get it" arrangement, we set up three stations along a 35-foot counter. This method proved to be the answer for quicker service. While I believe the public still enjoys being a part of a crowd at intermission time around the refreshment building, he still wants his merchandise where he is standing. The "three-station" installation did the job, without the requirements of installing too much additional equipment.

For instance, the average stand has one popcorn machine. Enough corn can be popped and boxed and transferred to be put on display within easy reach of the attendant serving 10 to 20 feet away from the location of preparation. The same procedure held true for all other itemsdoughnuts, soft drinks, cigarettes, potato chips, and frankfurters. For the preparation of franks, a deep fry is installed in the center of the counter. The only additional equipment required were two warmers.

Five to ten minutes before intermission time, both of the warmers were filled to capacity and placed midway between each end of the counter and the deep fry. However, this year we are eliminating the deep fry and putting in three individual steamers for the preparation of hot franks. The reason for this change is the increased cost of shortenings and beef fat, and the possibility that it will not be available at all.

Located about ten feet away from the main counter, we have a condiment, or relish, counter. This facilitates additional speed in the handling of hundreds of patrons, allowing them to put their own

(Continued on page 52)

THEATRE SALES SALES A devoted to the more and the rest of the re

MODERN SNACK BAR FOR PERIOD SCHEME

■ An important—as indicated by the dimensions—and a tricky item in the remodeling scheme—as suggested by the elaborate Oriental decorative treatment of the original design-was the provision of a refreshment stand in the United Artists theatre in Detroit, that would allow modern display and efficient service. Upon taking over operation of the huge house from United Detroit Theatres, the United Artists circuit, a Skouras interest, recently renovated and re-equipped it throughout (see front view on page 26). At right is the new, much larger refreshment stand in the foyer. A service bar built up of showcases, and mirrors above storage cabinets along the wall, were adopted to effect modern appearance and utility with a minimum of invasion of the period atmosphere. Dillon Krepps, newly appointed manager, is shown standing at one of the counters.



Efficiency: Key to Profit in Drive-In Refreshment Selling

Q Reporting facts from the experience of several leading drive-in operators

DRIVE-IN refreshment service has developed and progressed to a degree that makes it impossible for "vereran" patrons—and there are such—to remember the old-fashioned type of stand. There has been great change in physical appearance; and the speed and efficiency with which food items are dispensed have been vastly increased. In New England, for example—and this section of the country was an early trial ground for the drive-in, a complete meal can now be purchased from any concession stand in the larger drive-ins.

E. M. Loew, one of the pioneers in drive-in operation in New England and now operating fifteen situations, has been expanding and elaborating his refreshment services steadily. His concession head is Larry Wallace. Loew management has swung over to self-service operation. The older stands have all been remodeled into cafeteria style stands, brilliantly lighted and with merchandise attractively dis-

played. Four-sided counters are used in the larger drive-ins, three-sided in the medium and one counter in the smaller operations.

"We do not use car hops," explained Mr. Wallace when interviewed on Loew methods. "We do not like the idea of disturbing our patrons during the picture. We prefer our system of ten-minute intermissions when our patrons can go from their cars to the concession building.

"We have dolled up our concession buildings with attractive fluorescent lights, which are turned on in a blaze of color the moment the first feature is completed. We also have a loudspeaker system tuned into the building so that patrons may view the program from the stand if they prefer."

Mr. Wallace's personnel requirements are seven attendants for each average-size theatre, but at least fourteen will be needed to operate the refreshment service at the newest Loew drive-in now being built at West Boylston, Mass., to be ready

for spring opening. At this drive-in one huge concession building is nearing completion, designed and built by the Griffing-Laskey Drive-in Theatre Construction Company; but it is expected that an auxiliary stand may have to be added, for this situation will accommodate 1,600 cars.

Mr. Wallace stated that the fastestmoving items are popcorn, soft drinks and frankfurts. All the popcorn is made by Manley poppers of the Aristocrat model especially designed for drive-ins. Specialties are pizza pies and French fries. Complete soda fountains dispense milk shakes, sundaes and ice cream sodas. Corey automatic coffee makers are installed in the larger theatres, and either Hotpoint or Griswold grills are used.

In speaking of personnel, Mr. Wallace revealed that no one under 18 years old is hired. There is a manager for each concession building who has nothing to do with the general operation of the theatre. He handles the checking-in of all saleable items bought through the concession department, and handles all the buying of local foodstuffs. Each girl has charge of her own counter, but all employes work together in the general cleaning up after the stand closes each day.

PRICE RISES IN PROSPECT

Food prices took a jump during the past summer and another rise is expected next season. No prices were raised to customers during the last summer, but with the recent and expected rises in candy prices, Mr. Wallace foresees increases for Loew patrons this year.

Another pioneer in the drive-in field is Phil Smith, president of Midwest Drive-in Theatres and the Smith Management Company. Although starting in New England, he operates 22 drive-ins through the Midwest and New Jersey, and only one in New Egland. At his larger drive-ins he has found it more expedient to use two concession buildings, both identical in style and food items. All use the cafeteria style of food service, and also like the Loew

(Continued on page 32)



Refreshment service of the Plymouth drive-in at Kingston, Mass., one of the newest of the outdoor operations of E. M. Loew Theatres. This is a cafeteria-style installation with four counters and two cashiers.

Quality Builds Box Office

CANADA WORLD DRY

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for

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Addres

City

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Mission Fountain Beverages

are business builders through quality . . . , your customers will come back for more! Mission Orange and Lemon-Lime Beverages have the distinctive natural flavor of the citrus fruits from which they are made, and Mission Grape has that rich taste of vine-ripened Concords.

Mission Fountain Beverage bases are Ready-to-Use, 5 to 1 strength.

DISPENSERS STILL AVAILABLE

Handsome Mission Dispensers are available in several types and sizes, ideal for lobby stands. One popular model is shown above. We are now offering special dispenser deals that return your original investment with profit! WRITE FOR INFORMATION, or ask your theatre supply dealer.



MISSION DRY CORPORATION

Terminal Annex, P. O. Box 2477, Las Angeles 54, Calif. New York • Chicago • Taranto (Continued from page 30)

operations, no service to cars is supplied.

Popcorn, soft drinks and candy are the best-sellers at Smithe stands. Star poppers are used and only freshly popped corn is dispensed.

The Smith drive-in circuit has a concession manager who is in charge of the maintenance of the buildings, with a supervisor over him who does all the buying of the food. Each girl is in charge of her counter and is responsible for its condition. At the largest Smith drive-in, the Chicago 66, the stand has twelve attendants. Personnel costs went up 20% last season, Mr. Smith advises. So did food prices. Nevertheless, prices were not raised to patrons.

The Smith Management Company also operates eight drive-in restaurants scattered throughout the Midwest. A new one is being built on Memorial Drive in Cambridge, the first of its type in New England.

At the other end of the country, in the San Francisco area, the Robert L. Lippert theatre interests are leading operators. Lippert management stresses a general layout of refreshment operation arranged for a maximum of efficiency with a minimum of expense, and in line with that principle, it has devised a snack bar that opens on three sides. During the show break, doors are opened and an effect of a snack bar out in the open is achieved.

The counter is arranged in horseshoe style with three or four stations, depending on the size of the stand. Each station is complete, having a soft drink dispenser, a popcorn machine, a frankfurt grill and an ice cream counter.

SALES PERIOD EXTENSION

The snack bar of course does its biggest business during intermissions, but Lippert management utilizes every possible method of getting people to the refreshment area both before and after seeing the picture. Raffle cards given at the snack bar and deposited for drawings in a dish give-away has proved effective, having doubled, and in some instances tripled, business.

To get people to come early and stay late (they eat more!) Robert Lippert pioneered the use of playground equipment and kiddie rides. He was the first drive-in operator in Northern California to use regular carnival rides as an inducement to family trade. And in these areas auxiliary concessions are set up.

Again pioneering, Mr. Lippert early experimented with pony rides, dance floors with certain nights designated for folkdancing and free dancing lessons. This was done to combat daylight saving and to get patrons to spend more time at the drive-in and buying more at the snack bars. Another experiment was the Farmer's Market, which is still used from time to time; and such amusements as horseshoe pits, pingWILFRED P. SMITH also discusses refreshment service in his article on drive-in operation with particular reference to 1951. The section on refreshments begins on page 28.

pong tables, checkerboards and barbecue pits for families that want to spend a day.

This not only is considered good public relations by the Lippert circuit, but it has increased refreshment business. Moreover, auto shows have been found to be not only a good gimmick for free advertising, but also preparation for future tie-ups when car giveaways are desired. Again, the auto show brings people who get hungry and patronize the eating places on the grounds.

Other devices to attract people and keep them in the grounds are the giving away of free gasoline and free lubrications, as well as free tires and automobile accessories.

It's the families who eat most, and to encourage that kind of trade, modestly uniformed, courteous maids are included among the employes to handle any delicate matters with respect to the women patrons.

Lippert operation is always seeking better-sellers; so far, however, popcorn and hot dogs, coffee and soft drinks have remained most profitable. It is felt that candy cuts into the other items and the same margin of profit is not enjoyed, consequently other merchandise is stressed.

SPEEDING CANDY SALES

The increased cost of candy is cited as a new factor by Lippert management and with stands overwhelmed at intermissions. it is almost a physical impossibility to raise the price of candy to 6c and 2c because of the delay in making change. The argument has been advanced that the circuit probably loses money on candy because many patrons do not want to brave the lines in front of the snack bar caused by change-making for candy customers. To avoid this, the circuit is experimenting with candy vending machines on the theory that they will suggest immediate service to candy customers. Near these machines popcorn and soft drink service is also being installed.

At the George Mann drive-ins in the San Francisco area, the most modern and efficient equipment, for speed in serving patrons, is stressed as a prime factor of profitable refreshment merchandising. They have soft drink machines which can be operated with both hands (two drinks) at the same time by the attendant, and their hot dog equipment is such that the merchandise can be prepared in advance and kept hot in reserve for intermission loads.

Eye appeal is another factor cited by Mann management. It prefers to pop corn where the patron can see and smell it. And ice cream dispensing equipment has visual display compartments. GENE AUTRY Popular cowboy motion picture and radio star heard over 165 C.B.S. stations every Saturday, 8:00 P.M. Eastern Standard Time.

YOU'LL ALWAYS HAVE
A GOOD TIME
AT YOUR LOCAL
MOVIE THEATRE—
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I'M TELLIN' MILLIONS OF FOLKS TO GO TO THE MOVIES

ON MY RADIO PROGRAM SPONSORED BY WRIGLEY'S

Yep, I'm sure glad the Wrigley people told me to take time on their radio program every week to help build attendance for your theatre. I've always said movies and chewin' gum go together. There's somethin' about chewin' on a good piece of gum that helps a fella or gal relax and

get extra enjoyment outa the picture. In line with that, I notice that a lot more picture houses are displayin' and sellin' chewing gum these days, and I hear it's bringin' in some mighty nice extra profits. Bigger box offices and bigger chewin' gum sales—that's my motto!

REMEMBER — FOLKS LIKE TO CHEW GUM AT THE MOVIES — KEEP IT HANDY FOR 'EM TO BUY



MR. DRIVE-IN OPERATOR

Why not ADD to your Refreshment Service and Increase PROFITS?

To meet rising costs of operation why increase prices to maintain profit percentage when you can add a spicy snack which grosses 125% to 200%. By adding the popular PIZZA PIE to your present menu of refreshment service, you automatically increase beverage sales also. Refer to the splendid drive-in article by W. P. Smith in the January Better Theatres for suggestions on our method and write us today for complete details.

PIZZA ENTERPRISES, INC.

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we have found that your ma-chines are producing for us the best volume and tastiest corn with the minimum amount of seasoning, and our installations seasoning, and our installations so far have proven so successful that as we replace other conven-tional type machines, the Cretors automatically goes in."

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C. CRETORS & CO. CHICAGO IS

You'll save time-be able to detail your requirements-by writing advertisers direct. However, the Theatre Supply Mart provides a postcard for your convenience. Page 37



BEVERAGE PRICE INCREASED

HUNDREDS of soft drink bottlers have boosted prices in anticipation of price controls and rising inflationary pressures, the publication National Bottlers Gazette reports. Moreover, there were official indications that the majority, and perhaps all, of the increases would be allowed in the event of a price rollback under controls.

One notable rise was the boost to 96c per case by the Coca Cola Bottling Company of New York. The company, which has 21 plants in New York, New Jersey and Connecticut, said in announcing the rise that it was made necessary by "ever-rising costs." A few months ago it had hoped it would not have to depart from the 80-cent wholesale, 5-cent retail level.

The Pepsi-Cola Company also increased

its wholesale levels in the New York area with a jump to \$1.00 a case for the 12-oz. bottle, and 85c a case for the 8-oz. size. These increases also applied to parentowned plants of the Pepsi-Cola Company in New Jersey.

CANADIAN CORN SALES UP

A SHARP RISE in popcorn and potato chip sales in Canadian theatres is reported to be one of the reactions to increased candy prices due to the recent 30% tax on candy. In some instances popcorn and chip sales have risen as much as 50%. The abundant 1950 Canadian potato crop will propably keep the price of packaged potato chips at the nickel level, and chips are becoming a favorite snack of theatre patrons in the Dominion.

REFRESHMENT NOOK WITH A CAROUSEL THEME



In an effort to boost refreshment sales with a gay, suggestive environment, Erwin J. Fey, owner of the Renton theatre at Renton, Wash., has employed a carousel theme in decorating the refreshment nook. It has pillars which look like huge candy sticks, an effect obtained by spiraling strips of plain Armstrong linoleum. The scheme includes a patterned asphalt tile floor, counter top and walls covered with solid-color and variegated Armstrong linoleum, and an awning type edging bordering the ceiling of the bar. The name, "Carousel Bar," is prominently displayed in colored letters attached to the base of the balcony stairway, which partially encloses the nook.

THE HOT DOG IN HAWAII



Americanization of Hawaii—and mayhap adding to her claims to the right of statehood—has included developing fondness, even among the native population, of popcorn, hamburgers, frankfurters and the other quick-lunch edibles deer to palates in the States. So they, plus candy, are the main attractions of the refreshment stand of Hawaii's drive-in, outdoor operation of Consolidated Amusement in Honolulu. National Theatre Supply furnished most of the equipment for the drive-in.

NYLON UNIFORM FOR SNACK BAR ATTENDANTS

A HIGHLY styled lightweight all-nylon uniform suited to snack bar and drive-in counter attendants, has been brought out by the Angelica Uniform Company, St. Louis. Special attractiveness



is achieved through use of wedge-shaped lattice trim on the apron, bandette and sleeves, while contrasting white trim appears on the collar and apron bow-ties.

The new style is said to launder quickly and to be resistant to wrinkling, spotting and mildew. It is available in aqua, grey, yellow or navy blue. All Angelica uniforms are Sanforized to prevent shrinkage.

WRAPPING SHORTAGE

AN ACUTE shortage of cellophane and other candy wrapping materials has been reported by the publication Candy Industry. Tinfoil and glassine

The Best Drive-ins Are Featuring



are also on the hard-to-get list, and the price of cartons and boxes are so high that some candy plants are considering marketing unwrapped items, including bars. New momentum is expected to be given to bulk goods, reversing a trend, temporarily at least, that has been going in the other direction.

DEVICE FOR MAINTAINING SERVING HEAT OF FOOD

A CONTROLLABLE thermostat for regulating and maintaining the temperature of hot foods has been announced by Helmco-Lacy, Inc., Chicago,



manufacturers of fountain accessory equipment. Called "Dial-A-Heat." the new device automatically reaches and holds foods at whatever temperature the dial has been set, thus preventing overheating or cooling. In the high position temperatures are

You Can Enjoy BIGGER PROFITS on QUALITY CAND

> COR Order direct and SAVE Pure, Delicious **Finest Ingredients**

quickly built up for cooking, then the dial can be reset to the serving range, and the contents of the warmer are held at proper serving temperature. The control dial is clearly marked for low temperatures, serving range, and high heat. There is also an off position, which can be set when warmers are not in use.

OPERATIONS CONSOLIDATED

REMOVAL of the executive offices of Spacarb, Inc., manufacturers of soft drink dispensing machines, from New York City to Stamford, Conn., has been completed. The new offices are located at the manufacturing plant of Frostidrink, Inc., 375 Fairfield Avenue, Stamford, subsidiary manufacturer of Spacarb equipment, The change thus consolidates manufacturing, executive and sales.

An inadequate supply of sugar for candy this year despite the larger 1951 quota (8,000,000 tons compared with last year's 7,500,000), is seen possible in the confectionery trade, Candy Industry reports.

THEATRE MILK BAR



A recent addition to the refreshment service of the Fraser theatre in Vancouver, B. C., is a milk bar. It got started as an exploitation stunt. In promoting Universal-International's "The Milkman Brenton Kelly, manager of the Fraser, tied in with e local milk company, using lobby and window displays supplied by it, while with every milk delivery the company left a booklet on the picture. And in the theatre, a milk bar was installed next to the confectionery counter. Patrons took to the milk service, and now it is retained as a regular refresh-ment service of the Fraser.

FROM LOBBY OR FOYER

The new Midtown theatre on Chestnut Street and Broad in Philadelphia, has its refreshment stand arranged for purchases either from the outer lobby. before yielding up tickets to the taker, or from the foyer. Sales in the foyer are made through a window (see photo at right) at one end of the counter, thus serving those who may think of making a purchase after entering, or who may get the desire during the performance. The picture above shows the stand in the outer lobby, made a bright spot by glazing and directional lighting fixtures. The Midtown is operated by William Goldman.



REFRESHMENT SERVICE

Direct to you, per pound Carmel Corn Boxes, 3"x3"x6", per 1,000 ORDER NOW direct from KONTNEY CARTON CO.

PACKAGED CANDIES

Lemon Drops, Jelly Beans, Anise Dolls, Candy Hearts, Candy Corn, Jelly Drops, all the old favorites. You may order all one kind or assorted.

CARMEL CORN

Boxed to retail at 5c.

Packed 400 to the case. Per hundred packages, only

Packed bulk, 30 lbs. per case.

THE THEATRE SUPPLY MART

Index to products Advertised & described in this issue, with

- Dealer directory
- · Convenient inquiry postcard

Firms are numbered for easy identification in using inquiry postcord. Dealer indications refer to listing an following page.

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2—American Seating Co	50
consequence sectors (10). All dealers. 2—American Seating Co. Auditorium chairs. NTS and direct. 3—Ashcraft Mfg. Co., C. S. Projection are lamps. Umaillisted dealers. 4. Advancatic Derivers Co.	23
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0-Vallen, Inc. Curtain controls (58A), curtain tracks (58B). Franchise deglers.	8	PLANE RIDE FOR DRIVE-INS, page 42. Motorless ride with carriages suspended from
I—Vocalite Screen Corp	47	pole with aggregate capacity of fifteen children designed for such installations as drive-in plan
52—Wagner Sign Service, Inc Changeable letter signs: Front-lighted panels for drive-ins (SSA), bask-lighted panels (SZB), and changeable letters (SSC). All dealers.		grounds where safety is a prime factor; manufactured by the Pedal Plane Manufacturing Company Postcard reference number E61.



For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

reference	e numbers	in the Fel	bruary 195	I issuo		

******					 ******	
NAME_					SEVER	
THEATRE	or CIRCUI	T				

Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page.

Uneffilieted and RCA dealers are numbered, with RCA dealers distinguished by an asterisk. National Theatre Supply (NTS) branches are geographically listed.

ALAEAMA I-Queen Feature Service, 2009/2 Morris Ave., Birmingham.

I-Glose Francis ARIZONA 2-Girard Theatre Supply, 320 W. Washington St., Phoenix

3-Theatre Supply Co., 1021 Grand Ave., Fort Smith.

CALIFORNIA

ALITUMENTA Fresho: Midstate Testre Supply, 1996 Thomas. Los Angeles: -J. Edward Miller, 2007 S. Vermont Ava. Angeles: Angeles Supply, 1996 S. Vermont Ava. -Fember Testre Supply, 1996 S. Vermont Ava. -Fember Supply, 1996 S. Vermont Ava.

i-B. F. Shearer, 1944 B. Varment Are.
San Diego:
B-Riddel Theatre Supply, 1945 Fifth Ave.
San Francisco:
National Theatre Supply, 255 Golden Gate Ave.
Hatinal Theatre Supply, 256 Golden Gate Ave.
12—Western Theatrical Equipment, 537 Golden Gate Ave.
12—Western Theatrical Equipment, 537 Golden Gate Ave.*

COLORADO

CONNECTICUT

New Haven:
16—Phillips Theatre Supplies, 130 Meadow St.
National Theatre Supply, 122 Meadow St.
DISTRICT OF COLUMBIA (Washington)
17—Grient & Sons, 802 Capitol St.
10—Ban Lant, 1001 New Jarey Ave., N. W.

FLORIDA

FLORIDA

19--Joe Hernstein, 714 N. E. (st. St., Miaml,
20--Southeastern Equipment, 625 W. Bay St., Jacksonville.*
21--United Theatre Supply, 110 Franklin St., Yampa.

GEORGIA

Albany:
-Dixle Theatre Service & Supply, 1149 Dawson Rd. 22-Atlanta:

Afforto:
25—Capitol City Supply, 161 Walton St., N.W.
National Theatre Supply, 187 Walton St., N.W.
24—Southnastern Theatre Equipment, 291-3 Levide St., N.W.
25—Wil-Kin Theatre Supply, 188-4 Walton St., N.W.

ILLINOIS

ILLINGS

Chicago

Chicago

2-Abbut Theatre Supply, 233 W. Jakkes Bivd.

22-Drill Theatre Supply, 223 W. Jakkes Bivd.

23-Midwat Theatre Service A. Equipment, 1986 W. Selment.

23-Midwat Theatre Service A. Equipment, 1986 W. Selment.

National Theatre Supply, 1316 S. Wabash Ave.

National Theatre Supply, 1325 S. Wabash Ave.

Evansville: atre Supply, 1786 E. Delaware St.

-Evaniville Theatre several Indianappolis: -Ger-Bar, Inc. 442 M. Illinois St. -Mid-West Theatre Supply Company, 448 M. Illinois St. Itlinois Theatre Supply, 436 M. Illinois St.

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-Aussement Supply, 208 W. Mentsalm St.
-Ersie Forbes Theatre Supply, 214 W. Mentsalm St.*
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55—Frotch Theetre Supply, 1111 Currie Ave.
National Theetre Supply, 56 Gionwood Ave.
56—Western Theetre Equipment, 45 Gionwood Ave. MISSOURI

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9—Stebbins I means
St. Louis:
So-Joe Hornstein, 3146 Olive St.
National Theatre Supply, 3212 Olive St.
61—St. Louis Supply Co., 3310 Olive St.*

MONTANA
42-Montana Theatre Supply, Missoula.

NEBRASKA

Omaha: 63—Ballantyne Co., 1707 Davenport St. 63—Ballantyne Co., 1707 Davenport St. 56—Quality Theatre Supply, 1515 Davenport St. 55—Western Theatre Supply, 214 N. 15th St.*

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-Empire Theatre Supply, 1003 Broadway.
tional Theatre Supply, 962 Broadway. Auburn:
-Auburn Theatre Equipment, 5 Court St.

69—Asbert Inducts Lawrence
Euffalo:
70—Easters Theatre Supply, 496 Peerl St.*
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Cincinnati:

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—Mid-West Theatre Supply, 1638 Central Parkway.

**ational Theatre Supply, 1637-39 Central Parkway.

**Cleveland:
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—Chief Theatre Equipment, 2100 Payne Ave.

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-Sheiden Theatre Supply, 527 Toledo: -American Theatre Supply, 430 Dow St. -Theatre Equipment Co., 100 Michigan St.

ALLARIUMA
Okiahome City:

Di-Howell Theatre Supplies, 12 S. Walker Ave.

Lational Toestre Supply, 700 W. Grand Ave.

22-Oklahoma Theatre Supply, 628 W. Grand Ave.

OREGON

03-B. F. Shearer, 1947 N. W. Kearney St. 04-Theatre Utilities Service, 1935 N. W. Kearney St. 05-Western Theatre Equipment, 1923 N. W. Kearney St.

PENNSYLVANIA

Philadelphia: 106—Blumberg Bres., 1305-07 Vine St.* National Theatre Supply Co., 1225 Vine St.

National Theatre Supply Co., 1220 vine on Pittsburgh: 107-Alexander Theatre Supply, 1705 Bivd. of Allies.* 108-Allas Theatre Supply, 425 Van Braum St. National Theatre Supply, 1721 Bivd. of Allies. 109-Superior Motion Picture Supply, 84 Van Braum St.

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112-American Theatre Supply, 316 S. Main St., Sieux Falls.

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TEXAS Dallas:

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115—Herber Bros., 408 S. Harwood St.

117—Modern Theatre Equipment, 214 S. St. Paul St.

National Theatre Supply, 300 S. Harwood St.

119—Southwestern Theatre Equipment, 2010 Jackson St.*

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120-Alame Theatre Supply, 1303 Alametee St.
UTAH

Salt Lake City: 121—Intermountain Theatre Supply, 142 E. First St. 122—Service Theatre Supply, 236 E. First St. 123—Western Sound & Equipment, 142 E. First St.* VIRGINIA

124-Norfolk Theatre Supply, 2796 Cooley Ave., Norfolk. WASHINGTON WASHINGTON
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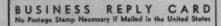
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About Product for the Theatre

NEWS AND VIEWS OF THE MARKET AND ITS SOURCES OF SUPPLY

New Automatic Type Carbon Saving Device

designed for permanent attachment to leading makes of reflector arc lamps, and operating automatically in association with the carbon feed, has been brought out by Payne Products, Ann Arbor, Mich. Developed by Harry Cronkhite, it is marketed under the trade name of "Cron-O-Matic." Accompanying photographs show the device as installed and operating in a Strong lamp. The "Cron-O-Matic" is also designed for Ashcraft "D," Brenkert "Enarc," and Peerless "Magnarc" lamps.

Installation, according to the manufacturer, is by attaching the base casting to the lamp mechanism (Photo 1) after removal of the existing post and guide assembly, for which the "Cron-O-Matic" is substituted. Operation is described as follows:

The projectionist sets the "top" carbon by the gauge furnished (Photo 1), installs a stub of any length, from 1½ inches to 6



PHOTO I

inches (regardless of the number of minutes the film is to be projected), swings the carriage back to operating position, closes lamphouse door, and operates as usual. The "swing out" of the carbon head has been designed for quicker cooling of the carbons, as well as convenience in re-trimming. It is not necessary to measure the stub against running time.

As shown in Photo 2, the stub is set back on the guide rest, ready for striking, the carbon stub being in exact line with the negative, which is achieved by raising or lowering the entire assembly and lateral adjustment, made possible by an eccentric.

Photo 3 shows the stub consumed to the

point where the tail flame of the arc burns upwards and on to the "top" carbon, preheating it to the same temperature as the



PHOTO 2



PHOTO 3

stub. The carbon head, constructed of heat-resisting, non-magnetic alloy, is not damaged by the flame, the manufacturer points out, and has no effect on the original setting of the permanent magnet.

In Photo 4 the stub has dropped down out of the path of the burning "top" carbon. This drop is made instantaneous by



PHOTO 4

a trip spring inserted into the rear of the pivot action post. The "top" carbon, according to the manufacturer, will burn for 22 minutes at normal amperage for the size used. Photo 5 shows the condition after the "top" carbon of an 8mm trim has burned 22 minutes at 65 amperes. It can



PHOTO 5

been seen in the photograph that the extension arm drops downward out of the way of the reflector.

Descriptive literature is available from the manufacturer (2451 W. Stadium Boulevard)

"Pantex" Is Name of New Vinyl Plastic Screen

THE NEW all-plastic screen recently announced by the Raytone Screen Corporation, New York (BETTER THEATERS for January), has been marketed under the trade-name of "Pantex." This addition to the Raytone line of theatre screens is fabricated entirely of vinyl type plastic, which is impregnated with titanium dioxide white pigment.

Being entirely of plastic, instead of a coated fabric, the "Pantex" screen is creaseproof, and for shipping it is folded to allow convenient packaging, while shipping is further facilitated by the light weight of the screen itself.

The screen surface of the "Pantex" is of a highly diffuse matte finish, which is washable. It is further stated that the finish will not cause "highlights" should the surface be moist

Rubber Stair Nosings

THEATRE OPERATORS interested in rubber stair nosings, about which BETTER THEATRES receives inquiries from time to time, can procure them,



SYSTEMS The Western The Western Electric Hydro Flutter Sup-pressor is fea-tured in the sound heads of the Westrex Advan-Master, dard Sound

Westrex Theatre Sound Systems

AMPLIFYING EQUIPMENT

Available in power ranges from 15 to 100 watts, Westrex amplifiers are designed to give clear, undistorted reproduction even when operated at full capacity.

LOUDSPEAKER SYSTEMS

Westrex backstage loudspeaker systems are de-signed for thea-

signed for mea-tres of every size and shape and include Western Electric Ioudspeakers for installations ranging from single units to large multiple systems.

with full instructions for installation, from the Safeguard Rubber Products Corporation, New York.

According to the instructions, one tread and one riser are considered a unit and must be treated and made up separately. With each nosing there is a vulcanized heavy gauge friction duck to take care of one unit. The nosings come attached to a canvas, which is sewn to the carpeting. Nosings 1/2-inch thick are available in 6foot lengths. White nosings are suggested for darkened areas, and red for illuminated

Western Electric Recording Equipment









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Nailing-to-Metal System For Suspended Ceiling Tile

A SYSTEM for nailing gypsum board materials to metal in a suspended acoustical tile ceiling, and for furring in masonry wall construction, has been developed by the Mid-West Acoustical Supply Company, Cleveland. Called "Metl-Lock," the system has been designed to afford architect and contractor new simplicity of erection, thereby providing greater economy for the user. All parts of the system are incombustible, while closefitting joint and end clips are designed to eliminate "breathing" and "ghost" marks.

The system is designed for use also with thermal and sound insulation materials, and ceiling and wall boards of vegetable fiber, glass fiber, asbestos board, and plaster bases of gypsum.

Basic parts of the "Metl-Lock System" are its nailing channel and annular nails.



The channel uses an inverted V-shaped nailing course with sides at 45° angles. Off-center nails are guided into the groove from any point within the wide nailing course and are firmly anchored. A constant spring tension at both sides of the nailing groove, in conjunction with the 45° angle of the nailing course walls, provide extra grip and support.

The system includes the nailing channel in 12-foot lengths, snap-on channel splicers, wire spring clips for tying channel to carrying members, gypsum board joint and end clips, and three types of annular nails, including a butt joint nail for flushjointing. In addition to accepted practices of tying or clipping the "Metl-Lock" nailIf you, too, believe that the finest booth equipment demands the finest screen paint available. then try

RAYTONE DRIVE-IN SCREEN PAINT

A SCREEN MANUFACTURER'S ANSWER TO THE PROBLEM OF SUPPLYING A PAINT THAT MEETS ALL PROJECTION AND WEATHERING REQUIREMENTS.

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THE MOST SIMPLIFIED THEATRE ROOKKEEPING SYSTEM YET DEVISED

Enables you to keep an accurate and up-to-the minute record of every phase of your theatre. \$2.00 postpaid.

> QUIGLEY BOOKSHOP Rockefeller Center, New York

ing channel to carrying members, a special channel clip with toggle bolt permits fastening the system to hollow tile.

The nailing channel is formed of a heavy zinc-coated steel with a broad top flange and a wide nailing course. The manufacturer states that the system may be installed by any workman without special skill, according to standard practices observed by most lathing and acoustical contractors.

New Fire Extinguishers, Of Supplementary Size

A ONE-QUART fire extinguisher has been marketed by the American-LaFrance-Foamite Corporation, Elmira, N. Y. Called the "Alfco Fire Gun." it is described as being aimed like a gun, with operation by a trigger under pressure of compressed air, so that it can be applied with one hand. It is said to be easily recharged and pressurized. Placed at points where small fires might break out, this model is designed to supplement larger extinguishers located for more general application.

SIGN FOR SOUTHWEST DRIVE-IN



Sketch of combination name and attraction sign chosen by Hurley Theatres for its Canal drive-in at Tucumcari, N. Mex. The scheme is one of a score of designs created for prefabrication by Poblocki & Sons, Milwaukee. The manufacturer states that the components will be trucked to Tucumcari by trailer-tractor equipped with a hoist to facilitate eraction. As illustrated, this model has an illuminated area 71 inches high and 16 feet long, and the attraction panel is of V-type, five lines high. Illumination effects include both filament lamps in chaser effect, and neon.

Every Seat Is a Perfect Seat with the New TRANS-COLOR Polarized Convex PROJECTION SCREEN



IT IS A PREVIEW AUDIENCE BUILDER

Gives true third dimension illusion, bringing out read figures and depth, eliminating dis-tortion and keystoning from any viewing angle. No eye strain or glare, adding greatly to partner

Uniform light intensity over entire screen, no dark or het spots. Polarization improves color projection by softening color. Convex design enables speakers to be placed behind screen without distortion and provides for better sound distribution.

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306—Luminescent paints 307—Mirrors	1001-Acoustic materials	THEATRE SALES
306—Luminescent paints 307—Mirrors 308—Porcelain enamel tiles	1001—Acoustic materials 1002—Acoustic service	1401—Candy
306—Luminescent paints 307—Mirrors 308—Porcelain enamel tiles 309—Tiles, ceramic	1001—Acoustic materials 1002—Acoustic service 1003—Amplifiers	1401—Candy 1402—Candy Machines
306—Luminescent paints 307—Mirrors 308—Porcelain enamel tiles 309—Tiles, ceramic 310—Wall boards and tiles	1001—Acoustic materials 1002—Acoustic service 1003—Amplifiers 1004—Amplifier tubes	1401—Candy 1402—Candy Machines 1403—Grills
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Chemical Dust Absorber To Use on Mops and Cloths

A CHEMICAL dust absorber for use on dust mops and cloths has been marketed by the Parlee Company, Indianapolis. The manufacturer states that it will make the mop or cloth capable of cleaning and polishing in one operation, yet the product does not contain any oil to stain or discolor the surface. It is as applicable to venetian blinds and furniture as to floors.

Also available from the manufacturer (829 Ft. Wavne Avenue) is a booklet entitled "How to Make Dusting Easy."

FABRIC SAMPLE AVAILABLE

A sample taken from the latest patterns of "Lumite" woven plastic fabric for auditorium seating is available from the manufacturer, Chicopee Manufacturing Company, Lumite Division, 47 Worth Street, New York. Specimens of "Lumite," which is readily cleaned with a damp, soapy cloth and is non-inflammable and verminrepellant, are available for examination at dealers. The name and address of the dealer in any particular territory can be had by writing the manufacturer.

NEW LITERATURE

Chairs and Tables: A four-page brochure illustrating their line of refreshment service stools and tables has been issued by the Chicago Hardware Foundry Company. North Chicago, Ill. Equipment and upholstering materials are pictured in full color.

PLANE RIDE FOR DRIVE-INS



A new plane ride, suitable to drive-in playgrounds, marketed by the Pedal Plane Manufacturing Company, South Beloit, III. The unit, which has no motor and needs no fuel, consists of six planes for individual riders, and two passenger cars holding nine children or six adults. The planes are furnished with pedals for operation like a bicycle. They swing out 8 feet on ball-bearing hinged support shafts, with power completely supplied by the riders. The ride is designed for one child to operate his plane while all the others coast. Each plane is equipped with a safety brake and a safety seat. Chains, shafts, bearings and gears are entirely enclosed, and the unit revolves on one Timken taper bearing, and is built to withstand a 200% overload. Its overall diameter is 24 feet, its flying diameter is 32 feet. Plane bodies are available in six bright colors.

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The Needle's Eye

A DEPARTMENT ON PROJECTION & SOUND REPRODUCTION EQUIPMENT & METHODS FOR THEATRE OWNERS. MANAGERS and PROJECTIONISTS

"No other art or industry in the world narrows down its success to quite such a needle's eye as that through which the motion picture has to pess—an optical aperture—in the continuous miracle of the screen by a man and his machine, the projectionist and his projector."

——TERRY RAMSAYE

The Problem of Picture Focus Due to Heating of the Film

By GIO GAGLIARDI

Assistant Chief Engineer of Sound, Projection and Maintenance, Warner Theatres, Newark Zone

IN RECENT years the problem of maintaining the picture in accurate and constant focus on the screen has be-

GIO GAGLIARDI

on the screen has become increasingly difficult and has given rise to heated, and often bitter, discussion between theatre management, projectionists and engineers. To the average observer, it appears a simple task and one which should not require much ingenuity outside of decent nor-

mal eyesight. To some projectionists the task of keeping certain pictures in focus occasionally has reached the proportions of a nightmare.

Naturally, there must be some reason for these divergent views of an apparently simple operation, and I hope that the following discussion will serve to bring a little common understanding of the subject between the managing and operating departments of a theatre.

The lenses used in a theatre generally are an extremely fine example of the optical art. Their purpose is to form a tremendously enlarged image on the screen from a very small illuminated object, which is the picture film in the projector aperture gate. This magnification must be produced without distortion and without any aberration.

For any given magnification of the object, there exists a definite fixed location of the film and the screen with respect to the position of the lens. Theoretically this is true. There is only one point, or plane,

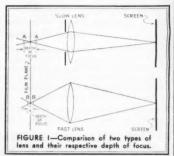
where the film must be located in order to obtain an exact focus on the screen. Actually, and luckily for us, there exists a fairly broad margin of tolerance in the location of the film with respect to the projection lens.

This tolerance is often called the depth of focus of the particular lens used. In other words, when a spectator, looking at a picture on a screen, cannot distinguish any apparent change in picture sharpness while the projection lens is moved, then this amount of permissible motion of the lens can be considered its depth of focus.

"SLOW" AND "FAST" LENSES

Unfortunately this quality is not constant for all lenses. This focusing adaptability varies inversely, so the engineers put it, as the speed of the lens. In other words, the faster the lens, the more *critical* the focus position. A brief study of a simple optical principle will illustrate this statement.

Figure 1 shows a "slow" and a "fast" lens projecting an image from a focal plane, such as from film to screen. Point A-A,



for the slow lens, are positions of the film between which all images appear sharp to an observer located a certain distance from

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the screen. The diameters of points A and A are such that their magnified image on the screen will not apparently change in size to the observer.

Point B-B, for the fast lens, are positions giving the same magnification, and between which all images appear sharp to the same observer. Geometrically, the diameters of the circles A and B should be the same. It can be seen that the distance B-B for the fast lens is smaller than the distance A-A for the slow lens, and that is why focusing with the faster lens is a more critical operation than that with the slower lens. These distances represent the maximum permissible change in the position between the lens and the film in a projector aperture gate for proper viewing conditions.

FILM DEFORMATION

Up to the present we have always mentioned distance between the lens and the film, when actually it should be between lens and emulsion of the film, since it is actually the emulsion layer which is being projected, not the film base, which is only a carrier.

When the lens in a modern projector is clamped in position it will seldom be jarred loose. Therefore what is it that can cause a loss of focus? If the projector mechanism is in good operating condition, so that we can assume that the film edges are properly located and held by the guides, then the only remaining factor to produce change in focus is actual motion or deformation of film and emulsion during the time which this film is exposed to the heat of the arc and is being projected on the screen.

What happens to film as it is being projected has been the object of much wonder, and the subject of a great deal of guesswork. It was known that film varied in behavior in different theatres under different operating conditions, but the reasons advanced were really nothing but pure conjecture. It was only in very recent years that the Eastman Kodak Company set its engineers to analyze the behavior of motion picture film while it travels through the projector gate, to study its various reactions to the heat from the arc, and to propose remedies for maintaining proper focus.

This subject has become so important in these last few years that I believe theatre management as well as operating personnel should become acquainted with the general cause and effect of film deformation.

We have advanced pretty far from the days of the low-intensity lamp with its lowlevel, yellowish light output. Today our modern are lamps produce the highest quality of white light and produce it in tremendous quantities. However, they also produce greater heat intensities at the film gate of a projector, and therefore have more pronounced effects on the position of the film with respect to the plane of the gate and cause greater deviation from the true focal position.

LIMITS OF FILM HEAT

The actual temperature reached by the film during projection is a value which cannot be readily measured. The actual temperatures registered by thermocouples held in the film gate of a projector have varied from 750° F. for the lower-powered lamps, to as much as 1700° F. for the super-high-intensity lamps running at extremely high current. It has been found that 1250° F. is by far the upper limit if film is not to be permanently injured.

Actually, film during projection never reaches any such temperatures. Dr. Kolb of Eastman has estimated that for normal projection, where the initial film temperature may be 80° F., the maximum emulsion surface temperature may reach 320° F. The temperature of the film base immediately in contact with the emulsion may be 300° F., and will taper down to 100° F. at the



Again, "Victory" Carbons

The National Carbon Company has announced measures to save copper in accordance with the National Production Order M-12, calling for a reduction in copper for non-military needs. In order to provide an adequate supply of carbons, and also to cut copper usage, the thickness of the copper coat is being reduced in two of the most widely used projection cerbon trims.

This action, it is pointed out, is similar to the measures taken during World War II, and these carbons will again be designated They will be identified white ink showing the trademark and the 5-ampere reduction in the maximum current rating bringing it 65 amperes on the 8mm-7mm trim, and 45 amperes on 7x6mm trim.

The announcement further states that if a "Victory" carbon is paired with a heavier copper-coated carbon, it may be necessary to make a slight adjustment in the rate of the feed to compensate for the change in burning ratio, and that the maximum current marked on the "Victory" carbon should

not be exceeded.

The price of "Victory" carbons is the same as for the heavior copper-coated carbons which they replace, and the announcement expresses confidence that the supply of projection carbons will continue ade-

back of the film base farthest away from the emulsion. Figure 2 demonstrates these statements graphically. Even the maximum value of 320° indicates only peak instantaneous temperatures and quickly tapers down to an average of 140° to 160° F., otherwise the film would lose its original qualities very rapidly.

Now it has been found by observation that motion picture film in the aperture of a projector is almost never flat during pro-

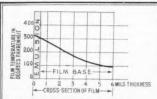
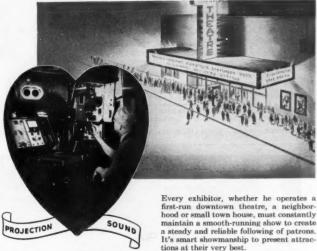


FIGURE 2-Temperature in various sections of film during projection

jection, and that it bears no relation to the curl or shape it may have as it enters or leaves the gate. Film in the aperture subjected to the heat of the light beam from the lamphouse acts as though the emulsion layer were expanding to a greater extent than the film base. This has the same effect as a bimetallic strip and the film is distorted so that each frame assumes the shape of a pincushion with the emulsion surface, which is hottest, on the convex, or rounded, side. Since the film edges are held by the projector shoes and guides, the

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center of the film frame is displaced towards the arc lamp.

A new name has been coined for this form of film motion. It is assumed that film held in line with the aperture shoes, is in a "zero drift" position. Then the displacement of the film from this zero towards the arc, is called "negative drift"; and the displacement of the film from this zero towards the lens, is called "positive drift."

CHANGES IN FILM "DRIFT"

Under normal operating conditions, the film is in the "negative drift" position with the displacement of the film center towards the arc. It has been noted that in conditions approximating those of a first-run house, "negative drift" may reach as much as 0.020 to 0.025 of an inch. However, this motion is not dangerous because it will remain constant and the lens may be focused upon the new "negative" position of the film and left in that position. The lens will need no adjustment as long as the heat intensity on the film remains the same, because in this range the "negative drift" will vary directly only with heat intensity.

As the projection intensity is increased, such as when some of the older lamps are being run at overload points, sudden changes in focus may appear with the change from scene to scene in the same reel; or it may seem necessary to sharpen the focus a few times during the period of one reel.

This phenomenon is apparently the result of gradual variation in the amount of 'negative drift" of the film at various points in the reel. The heat intensity on the film has reached a point where the "negative drift" on the film has become extremely high. Here the slightest variation in the structure of the film itself, such as moisture, exposure, etc., will cause the "negative drift" to change enough to exceed the 0.002 to 0.004 of an inch tolerance in lens position for screen sharpness.

At this point the most extreme vigilance is required from the projectionist. It may be possible to alleviate this condition to some extent by making certain that the lens is left in focus in the center of its tolerance travel. As was pointed out, all lenses have a certain definite depth of focus and if an attempt is made to leave the lens in the mid-point of this tolerance, then any slight variation in film position may not go beyond the focal range of the lens,

When the projection intensity is increased even further-and that is now quite possible with some of the new carbon trims -a point is reached where the normal "negative drift" of the film in the aperture stops and will actually reverse itself back to the zero plane and continue beyond to a

CARBON DUST CAUSE OF COLLAPSED LUNG?

Jack Barnett, projectionist at the St. Francisco, was recently hospitalized, according to a news report, when he suddenly suffered what was thought to be a heart attack. Later his condition was diagnosed as a collapsed lung, which was attributed to inhaling of carbon dust. Mr. Barnett has been a projectionist for over 40 years.

The chance of injury from carbon dust was discussed in "The Nædle's Eye" department in the issue of July, 194. In that article, Mr. Gio Gagliardi presented the date of investigations conducted on this and related subjects of projection room health factors, and pointed out that even with poor ventilation, carbon ash is not likely to be present in sufficient quantity to injure the body.

position of "positive drift." During the tests performed by Eastman, a maximum positive drift of 0.045 of an inch was observed.

Dr. Kolb says of this particular condition, "During the time when all the frames [in the film] show 'negative drift', or the time when all frames show 'positive drift', a sharp steady picture can be focused on the screen. In the transition period, however, it appears that some frames reach the point of 'positive drift' ahead of their adjacent frames, some frames actually go negative, while others nearby go positive. The limits of these two opposite film motions exceed the depth-of-focus of the projection lens, and the phenomenon of in-and-out of focus is observed."

Under these conditions, no one setting of the projection lens will focus all frames equally sharp, and the change from "negative drift" to "positive drift" is so rapid and unpredictable that the projectionist has no possibility of following it with lens adjustment.

As we pointed out before, the film consists of two layers firmly banded together, the emulsion and the film base. Initially the emulsion expands at a greater rate than the base, therefore the film assumes a curvature towards the lamphouse, or "negative drift." As the instantaneous heating is increased with higher projection intensities, the emulsion layer is dried out in an erratic fashion and the film base is softened. This action causes the emulsion to shrink and the film base to expand, producing a convex curvature towards the lens, or "positive drift."

It has been noticed that after new film has been used for a while, in-and-out-of focus trouble will be considerably decreased. In fact, during accelerated laboratory tests, in-and-out of focus may be encountered after two to fifteen projections, and the subsequent improvement in image quality may come in from two to ten projections





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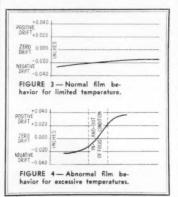


additional. In a theatre where generally longer times elapse between projections, inand-out-of focus may begin in from several days to several weeks, and last correspondingly longer.

Figure 3 shows graphically the change in "negative drift" which can be experienced in normal film when it is subjected to moderate values of heat intensity. It will be noted that the "negative drift" of to excessive heating at the gate. Film which may start out with a "negative drift" of 0.025 of an inch will gradually decrease to Zero Drift, then actually change to "positive drift" up to 0.040 of an inch. The point where the film is oscillating across the zero drift position is the dangerous area where most of the in-and-out-of focus trouble occurs.

From the above description it may be seen that the heat produced by the arc upon the film has certain definite effects on the focusing adjustments. So long as this heating can be maintained below critical limits, very little trouble will be encountered in producing a sharp picture on the screen. However, as soon as the film temperatures are increased beyond the critical zone, more and more trouble will be experienced in maintaining the picture in proper focus. And actually a point may be reached where focusing control will be completely lost by the projectionist.

The sources for this critical problem multiply steadily as the number of new super-high-intensity lamps and new high-speed lenses increases in the field, which, of course, is highly desirable to realize the advantages of today's cinematography. Therefore, for sake of good projection, it is absolutely imperative that film heat reducing devices be properly designed by the manufacturers and abundantly installed by theatre managements.



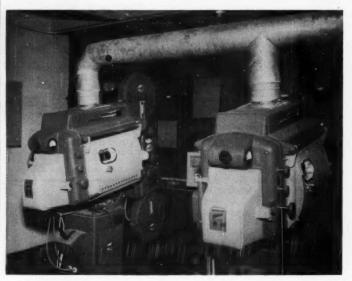
the film decreases slightly with the use of the film.

Figure 4 indicates the approximate change in film drift when film is subjected



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Section of the projection room of the new Highway 80 drive-in at Savannah, Ga. This new operation of Disie Drive-In Theatres presents a picture 50 feet wide, illuminated by Ashcraft "Super-Hi" lamps operated at 90 amperes, with Kollmorgen f/1.9 lenses. The projectors and bases, and also the sound system, including speakers, are Motiograph. Arc current rectification is by an Imperial motor-generator set. Accessory equipment includes a GoldE enclosed rewind, and Neumade film cabinets and rewind table. The entire projection installation was made by Wil-Kin Theatre Supply of Atlanta. The Highway 80, which is managed by Hudson Elwards, has a capacity of 580 cars.

The Booth ... and its people

New officers for 1951 of Local 304, Waterbury, Conn., are LOU JANNETTY, president; RALPH DI PIETRO, business agent; NICHOLAS DI PIETRO, vice president; JAMES CORRIGAN, secretary; FRANK CARBY, treasurer; and HAROLD BERGER, sergeant-at-arms.

NELSON HARRIS, former projectionist at the Devon theatre, Devon, Conn., is the new projectionist at the Webb Playhouse. Wethersfield, Conn., succeeding MICHAEL Masselli who has resigned to become manager of the Star in Hartford. FRED RUNNELL, former projectionist at the Newington, Newington, Conn., has joined the staff of the Burnside theatre, East Hartford, together with Howard Oak-LEY, formerly of the Plaza theatre, Windsor, Conn. Mr. Oakley has been replaced at the Plaza by PETER TREDEAU. JACK MITCHELL, chief projectionist at the Colonial, Hartford, for eighteen years, has been succeeded by JOHN SKINNER.

Recent election of officers for 1951 by Local 273, New Haven, named Morris Morlarty president; Anthony Basilicato vice president, Ernest Degrosse secretary, Edward Boppert treasurer, and Matthew Kennedy, business agent.

Election of officers for 1951 by Local 17, San Francisco, has named Frank Noege, president, M. V. Cannon treasurer, Jesse Wright secretary and Adolphe Chiarpotti business agent.

New officers of Local 307, Philadelphia, elected recently for 1951, are HARRY J. ABBOTT OLIVER, vice-president; HORACE JOHNS, business agent; JOE ABRAMS, secretary; and CHARLES HUMPHRIES, treasurer.

George A. Freeman, one of the first projectionists in Manchester, N. H., recently retired from the police force after over 30 years of service. He started at the B. F. Keith theatre, now the Strand, in 1906. His career also included managership of a summer theatre and a job as a stage carpenter and electrician.

New officers elected by Local 224, Washington, D. C., for 1951 are Charles V. Franks, president, Charles C. Fisher, 1st vice president, Alfred S. Mueller, secretary, T. LeRoy Hopkins, financial secretary, Carl Fowler, treasurer, and Ralph L. Grimes, business agent.

PROJECTIONISTS ORGANIZATION AIDS HOSPITAL



With two members having sons stricken by polio, the Movie Social Club of Brooklyn, composed of projectionists living in that borough of New York City, all belonging to Local 306 of the IATSE, recently presented a sum of money to St. Giles hospital there. Harry Garfmam, business representative of Local 306, is shown presenting a check to the director of the hospital. Seen between them is Moe Ashkinos, RKO projectionist, whose son was recently discharged from St. Giles after having been bediridden for many years. An at extreme left is Joe Brandfron, projectionist at the Strand on Broadway, whose son is now in St. Giles with polio. Others shown are Murray Nadolne, Irving Miller, president of the club; Herman Stoller, financial secretary; and Louis Hofstetter, treasurer.

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A LINE O' LAW OR TWO



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By LEO T. PARKER, Member Ohio Bar

Can Ballyhoo Be Banned as a Nuisance?

A THEATRE operator may lawfully advertise over an outdoor public system, but according to a recent higher court he may not make



LEO T. PARKER

property.

This point was dealt with in Biggs v. Grif-

with in Biggs v. Griffith (231 S. W. [2d] 875), wherein the tes-

such an unreasonable.

unusual or unnatural use of his property that it substantially impairs

the right of another to

peacefully enjoy his

timony showed that one Griffith, a theatre operator, had been using a loudspeaker mounted on an automobile, and also on his theatre building, for the purpose of advertising attractions.

The testimony proved that he operated the loudspeaker almost continuously during business hours on five days each week. Also, it was set through the streets and in front of residences, churches and schools, and while funerals were being conducted, and that it made "loud and unusual noises" by playing numerous tunes, songs and music and by announcing the attractions at the theatre.

One Biggs, who lives near the theatre, filed suit and asked the court to grant an injunction against Griffith operating the loudspeaker, and the higher court granted the injunction, saying:

"We hold that the operation of a theatre, together with proper advertising, even by a loudspeaker, or public address system, is not, of itself, a nuisance per se, but that it may become such if not operated in a fair and reasonable manner, having regard to the rights of adjoining property owners and to the operation of their businesses and to the peace and comfort of their homes.... It is not disputed that one many not make such an unreasonable, unusual or unnatural use of his property that it substantially impairs the right of another to peacefully enjoy his property . . . The testimony, generally, was that the noise created by the defendant (Griffith) in his advertising

over his public address system, was injurious to the businesses of the plaintiffs and disturbed their peace in the home."

On the other hand, this court also said, "The right of defendant (Griffith) to operate his theatre and to advertise the programs to be presented therat in a proper manner is one granted to him under the guarantee of freedom of speech."

Duty of Exhibitor To Protect Patrons

ALL HIGHER courts agree that a theatre owner or corporation is not liable as an insurer against injuries to theatre patrons caused by another patron. At the same time, a plain duty rests upon theatre employes to protect patrons, so far as possible, by the exercise of a high degree of care, from violence and insults of other patrons and strangers.

Hence, when injury to a patron should be anticipated, the theatre manager or other employe should take proper measures to protect patrons from the acts of other patrons. Failure to do so always will result in the theatre owner or corporation being liable.

This is illustrated in Kerrville V. Williams (206 S. W. [2d] 262). Here it was shown that one Sommers was in a visibly intoxicated condition. The employe failed to eject him after he discovered that Sommers was intoxicated. Soon afterward Sommers began drinking from a bottle of whiskey and became more intoxicated and fell from h. seat.

Then he violently grabbed a woman around the neck and choked her, and also kicked her, and struck her on the breast.

The injured woman sued the corporation for heavy damages, contending that she had sustained serious, painful and permanent injuries as a direct and proximate result of the negligence and carelessness of the employe in failing to protect her against assault by Sommers.

In holding the corporation liable, the higher court said that the doctrine is that whenever a proprietor through his agents or employes knows, or has opportunity to know, of a threatened injury to a patron,

and fails or neglects to take the proper precaution, or to use proper means to prevent or mitigate such injury, the proprietor is liable.

For comparison, see Dick v. Theatre Company, (231 S. W. [2d] 609), wherein it was shown that one Dieckhorner was permitted for many years by a theatre owner to sell his wares in the theatre lobby. Dieckhorner always was careful to avoid injuries to patrons, but one night a theatre patron was seriously injured when Dieckhorner bumped into and knocked her down. The injured patron sued for heavy damages, but the higher court held the theatre owner not liable, and said:

"It cannot be said that there was anything inherently dangerous in the customary conduct and activity of Dieckhorner in defendant's (theatre company's) lobby.... The proprietor of a place of public amusement is not an insurer of the safety of his patrons, the care required of him being 'that which is reasonably adapted to the character of the exhibitions given, the amusements offered, the places to which patrons resort, and also, in some cases, the customary conduct of spectators of such exhibitions."

Sunset Drive-In

(Continued from page 17)

ing is finished outside with varnished red-

Field lighting is provided from a high pole at the rear of the field on which "moonlight" reflector lamps are mounted. The field is topped with heavy foundation rock and coated with fine gravel. Drainage is provided for by contouring to effect runoff when the field is surfaced, but at present the underfill, which is all sand, absorbs the rain.

Speakers are RCA with post lights. They are mounted on posts with bob-up type footings which permit their being tipped over or even dragged off without damage to the equipment. Each speaker station is provided with a slip connection to the balance of the network.

The screen tower is of steel truss type, 65 feet wide by 65 feet high, faced with shiplap, which carries a Transite asbestos board screen. Even distribution of light over the field is facilitated by using the Transite screen facing rough side out. The projection distance is 267 feet.

The Sunset was equipped by Modern Theatre Supply of Seattle, RCA area representative. The booth equipment includes two Brenkert projectors (BX-62) with added front shutter, on Brenkert bases. RCA sound equipment has four 50-watt power amplifiers, and equipment includes

a Webster-Chicago record-changer and a wire recorder by the same company.

Lamps are Brenkert Enarc equipped for 9mm uncoated positive carbons, water-cooled, supplied by a Century 80/160 motor-generator. Lenses are Kollmorgen f/1.9. The picture is 54 feet wide.

Accessories include a double-power hand rewind and also an enclosed rewind by GoldE; Neumade film cabinets, Griswold splicer and a work table built to specifications by a local blacksmith. The table, designed by the projectionist, carries the rewinds, with space below for film cabinets and provisions through the top for a splicing light and for waste film disposal.

The main amplifier is mounted in the wall between the projection room and the motor-generator room, adjoining, thus making it accessible from both sides without loss of floor space. The motor-generator room also houses all electrical service, a wash basin, and a toilet which serves both the projectionist and the manager, whose office adjoins the generator room. The manager's office also is provided with a glass window across the front.

Twin Drive-In

(Continued from page 18)

erated on weekends. The manager's office is cooled by a Carrier unit conditioner.

Entrance is into an 1,800-foot lane leading to a toll booth of frame construction with stainless steel facing and canopy, which serves two lanes. The booth serves both motor and walk-in patrons, and admission is by the ticket system, with tickets issued by a General Register equipment. Motor traffic continues down the lane and through the screen tower tunnel, beyond which it can turn in either direction to enter the theatre of choice.

Practically all of the equipment of the Twin was supplied and installed by the Falls City Theatre Equipment Company, Louisville.



Section of the Twin projection room.











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OPERATING THE DRIVE-IN IN 1951

(Continued from page 28)

mustard on dogs, salt and catsup on French fries, and sugar for hot drinks. Furthermore, it is recommended that picnic tables and park benches be placed along the front of the refreshment building to permit patrons to sit down and enjoy their purchases before returning to their cars. In many instances this encourages additional sales, for speakers are located along the building and patrons seated outside the building can still enjoy the picture away from their cars.

It is well at this time to inquire about deliveries among those who service you. Heretofore, almost everyone enjoyed the convenience of daily delivery on perishable goods. If the defense program requires conservation of trucks, tires and gas, there will be some reduction of deliveries. Should this condition arise, are you prepared with enough refrigeration facilities to add additional stock to hold you over until the time of your next delivery?

It is further recommended that you contact your suppliers and get reasonable information as to the quantity of merchandise you can expect this year compared with 1950. If it appears that you will not receive a large enough percentage to go through the season, it would appear logical to eliminate a short item altogether and make some substitution rather than to have to make changes in mid-season. In July your refreshment counter attendants are geared up to the proper distribution of the items they began selling at the outset of the season. With changes it becomes necessary to make time-consuming explanations to patrons. In my opinion, this is a very important detail to be investigated now.

This is an era of slogans. Here is one we have at the refreshment building: Why Drive Miles For Smiles-STOP HERE! This is a continuous reminder for the stand help to conduct itself cordially, and it has a splendid psychological effect upon the public. There is nothing more appealing than to have your entire stand lively with attractive merchandizing displays, and to have attendants in clean uniforms, properly manicured, and presenting a personality that expresses co-operative friendliness. The result is mutual respect for all parties concerned, and in the vast majority of cases it eliminates unnecessary arguments that could arise.

Q Public Relations

As the drive-in becomes more and more in the limelight as a community institution, it is well for the owner and manager to be actively engaged in public affairs. Years ago it appeared that the public with exception of young people, looked upon a drive-in as "the black sheep of show business." Fortunately, the more experienced owner who was capable of sensing this attitude, embarked on a campaign to make his theatre a wanted enterprise.

He immediately set out to present wholesome entertainment and inaugurated special services that were bound to attract family groups. These included baby bottle warming free of charge and playgrounds for the youngsters. He also exploited the advantages for the physically handicapped and of going to the movies in the healthful outdoors. The effort was successful, and it discouraged patronage of those kids who wanted to attend a drive-in for no other reason than to conduct themselves promiscuously. Special officers were deputized and assigned to the local drive-in to patrol the ramps and to direct incoming cars into speaker locations and generally conduct a smooth safe flow of traffic.

Today it is common policy of employment to hire married men with families as attendants. The staff members are generally between the ages of 22 to 40 and respected citizens of the area. Their personal conduct in and away from the theatre is respectable, and because of their high character rating, they are your "public relations committeemen.

Their activities in local government and in social groups can be an asset to your business. Because of this, it is recommended that you schedule meetings with your attendants at least two times each month for the purpose of arriving at definite policies, either to be continued or discontinued at your theatre. The interest you thus show in them engenders in them a feeling of mutual responsibility.

These "public relations committeemen" can be most helpful in arranging for benefit shows, theatre parties for organizations, special programs that appeal to 4-H clubs, Boy Scouts, Girl Scouts, etc. Activity of owner and manager in community life has two-fold Lenefit: personal satisfaction in being part of things hundreds of others are engaged in; and increased attendance at your theatre.

Presently, your public relations campaign will take on additional responsibilities as the entire country embarks on a tremendous civil defense program. It is my interpretation of the Civil Defense Law that no one individual in a city or town is to take the responsibility of directing a person or persons to safety, in the event of attack, unless that authority has been vested in him. In turn, this authority is to come from the State, which will receive the authority from the Federal government. In the meantime, we should take inventory of the physical assets of our drive-ins, so as to be ready to send them to local defense boards for reviewing.

The information that may be of interest to the local defense board is the location of your theatre (this is usually in an urban area, but away from congested areas), whether or not your theatre is equipped with in-car heaters and how effective they are at low temperatures, if you have a deep well and the amount of gallons of water it is capable of supplying with the pump now installed, and if the supply could be increased should a larger pump be used.

Also, what are the facilities for sanitation, number of rest rooms; number of water closets, lavatories and drinking fountains in the rest rooms; size of stock or utility rooms on the theatre property for storing equipment, food, and emergency hospital supplies; dimensions of the refreshment counter that might be used as a canteen, what equipment is installed in the refreshment building and its capacity for preparing hot foods, and the amount of refrigeration for the preservation of food.

The capacity of your drive-in for systematic parking should it ever become necessary for persons to stay in their cars until the emergency period is over may also be significant. And in-car speakers could be used to keep persons informed, either by radio or over a microphone. Other items are the type of electricity service-if it is supplied by a public utility or your own plant, or both; and whether or not you have 110- or 220- or 440-volt current or all of them. Do you have a reserve of gasoline on the property, and how much? Finally, are you in a position to apply all of your material and personal resources should an emergency arise, and how much time would it take? These are some of the possibilities for our drive-ins to appear to the authorities as potentially important assets of the nation. Our spirit of co-operation, and our ability to carry out assignments that the authorities give us is truly a public relations program in action. (Next month's issue of BETTER THEATRES will present a more detailed account of "The Civil Defense Program and Drive-In Theatres.") .

a Grounds Dress

We can expect a reduction in the amount of employes available for this year's operation. It is now that plans should be outlined to replace directional equipment at points that heretofore had a personal attendant. In your house program place copy to inform the people entering the theatre **Cut Cleaning Cost - Build Better** "Box Office" the SUPER Way

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to follow the signs. They may not be familiar with them upon the first visit.

It may become necessary to cutback on landscaping maintainence. Keep it as simple as possible and make every attempt to preserve that which is now in the ground. I would not advise any additional planting this year as in all probability you are going to have your hands full. Having had the experience of installing in several drive-ins numerous plants that require a great deal of attention, I know that to maintain their attractiveness is quite a chore. At the Garden Auto-Torium last vear we had hundreds of canna lily bulbs. These have to be taken out of the ground in the fall. Because of the anticipated shortage of labor, they will not be replanted next spring.

Fortunately, we installed about 3000 wichurina roses (Rosa wichuraiana) along the terraces on both sides of the entrance and exit drives. During the first year they grew profusely, from 12 inches to 4 feet in length. They are a new type of rambler rose that will eventually cover the ground as does the "rampant" honeysuckle. After three years of growth, the wichurina rose will completely dispose of weeds. I got the idea a couple of years ago from the Department of Highways of Pennsylvania, which has been successful with the plant in eliminating erosion on embankments. They do not require any care, and in my opinion are one of the most practical plants, especially for a drive-in because of its size.

Another practical plant is the weeping willow tree (Salix Babylonica). These trees should be put in the ground the latter part of March, or early April, as they require plenty of moisture to get started. After that your worries are over-no maintenance. The span of their growing life is approximately ten years, and the life span is between fifteen and twenty years. While an advantage of the willow tree is that it does not require maintenance, a disadvantage is that it may snap off at its weakest point during a hard wind storm. However, this willow is a rapidly growing tree, very reasonable in price, and a plant of great beauty after four or five years of growth.

The old reliables, planted in hundreds of drive-ins throughout the country, are the arbor vitae (pyramidalis) and the upright and spreading taxus (cuspidita and capitata). These are hardy shrubs that can really take wind and cold. They make a practical investment should you be inclined to go in for an elaborate landscaping program. They do not require much attention except to cut them back occasionally during the early years of their growth.

It is not my desire ever to discourage the continuous development of drive-ins throughout the nation so that they may take on the appearance of our finest county and city parks. On the contrary, practical plant planning is very essential to enhance the beauty and environment of our outdoor theatres.

Landscaping and plant growing today is a ten-billion-dollar business. As a hobby among home owners it would be impossible to calculate its worth in dollars and cents. With such stupendous interest, a local flower show sponsored by the garden club in your area, and presented at your drive-in about August, should be good promotion. It is to be expected that many nurseries would go along with you on such a campaign as it would afford them an opportunity to exhibit their merchandise. It's a good attention-getter for the right people.

AGGRESSIVE DISPLAY FOR POINT-OF-SALE PROMOTION





Plenty of eye-appeal in light and form, both to define boldly the theatre on the landscape, and to draw attention to the attractions, is provided in the antrance areas of these four drive-ins. Three of them are in Texas—the Airline and Trail (above) at Houston, the Courtown (right) at Fort Worth. Attraction panels at these situations, supplied by Southwestern Theatre Equipment of Houston, are Wagner equipment with double face, except for the Coutown installation on the screen fower. All use plastic letters.





Shown immediately above is the entrance to the Baseline drive-in at Highland, Calif., with its two-face Adler attraction advertising equipment, employing 17- and 10-inch plastic letters, mounted at the highway.

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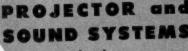
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